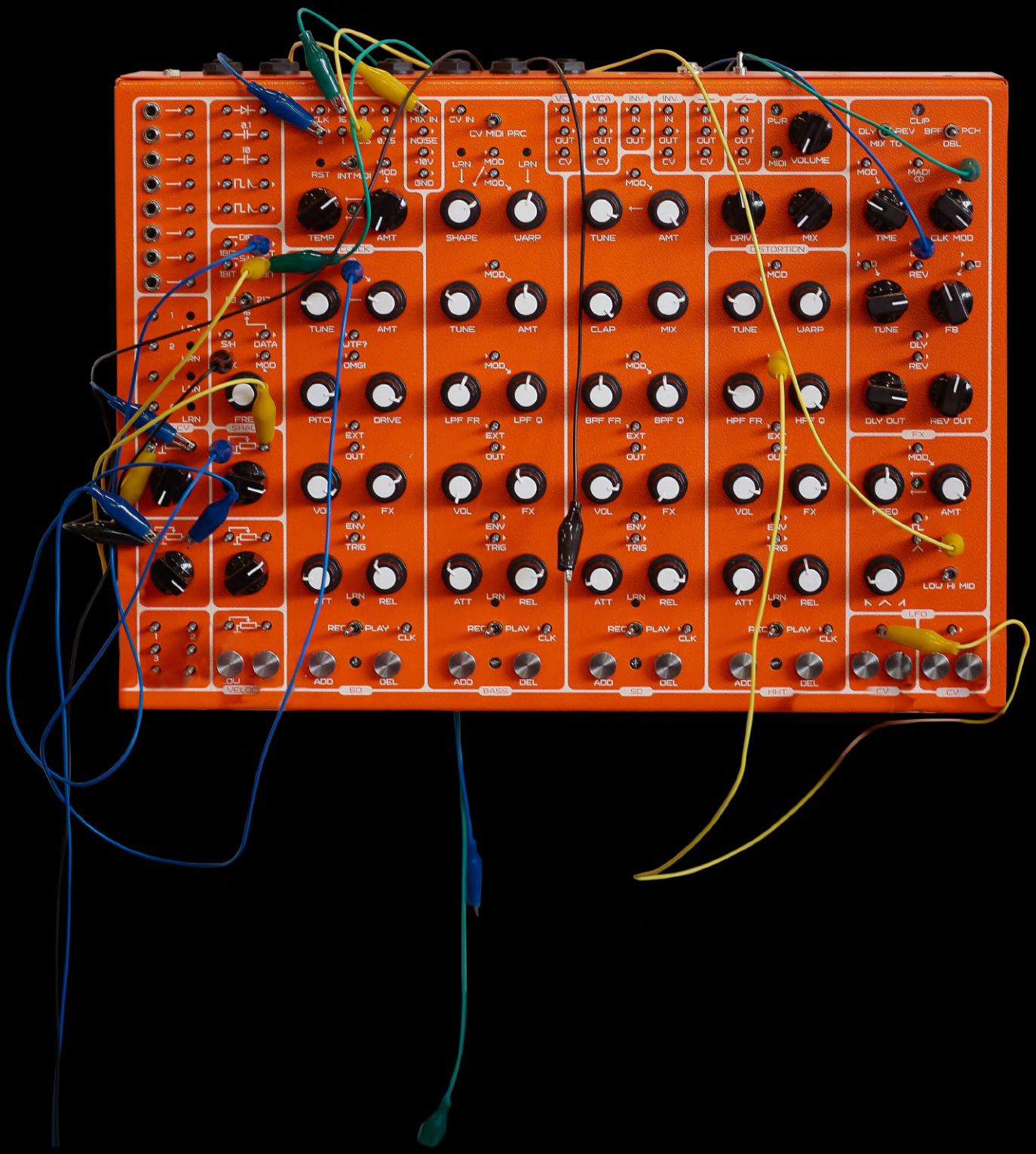

PULSAR·23

PATCH BOOK

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INTRODUCTION

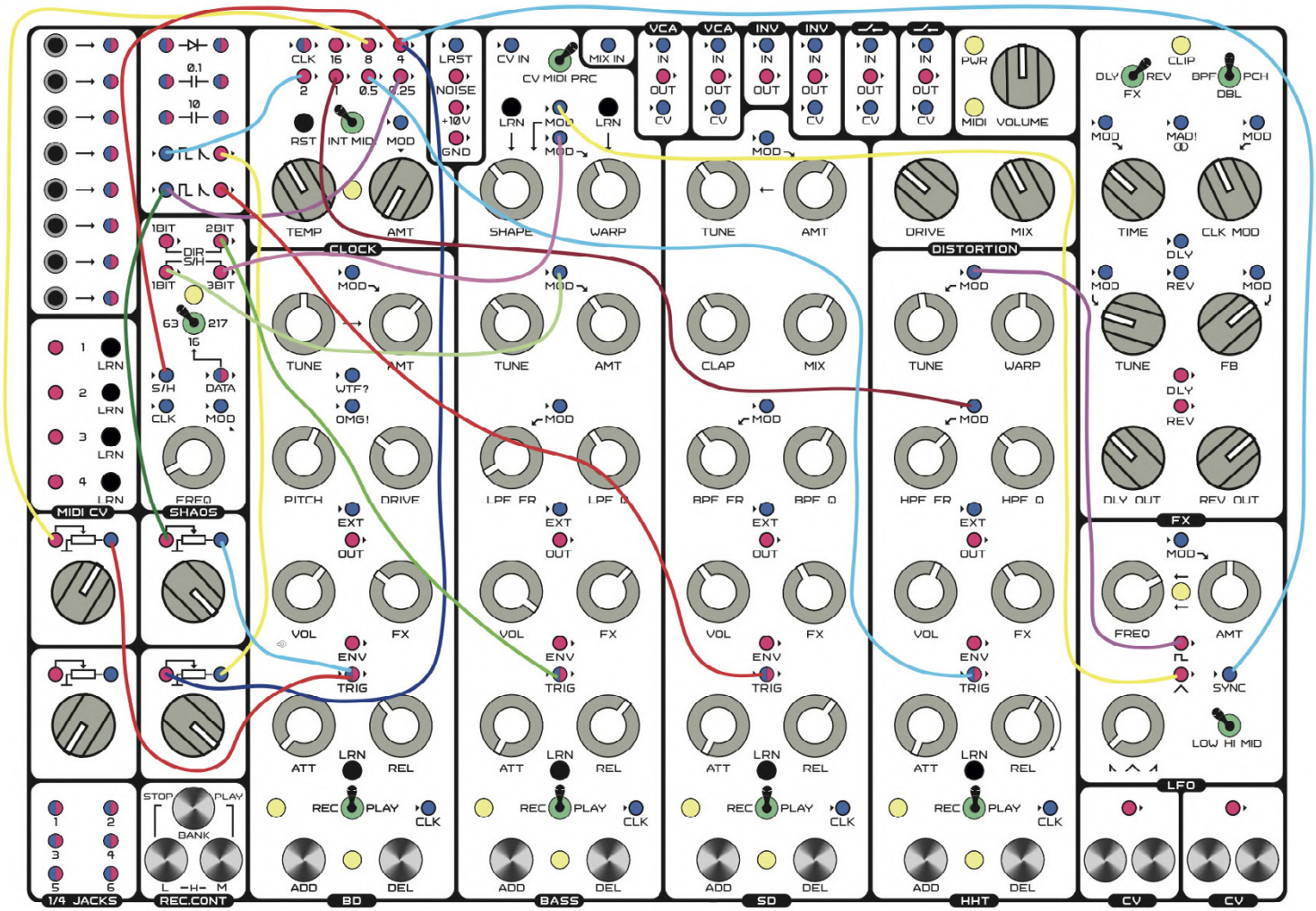
This book is a compilation of PULSAR•23 patches created by the SOMA community and SOMA friends such as Freddy Fresh, Andrew Huang and others. Many of the patches in this book were submitted to Soma as part of our PULSAR•23 patch competition.
We hope the patches contained in this book will help you get to know your PULSAR•23 better and open up new ways for you to interact with it. Of course you can use any patch for your own tracks, as building blocks and as starting points for your own patching experiments.

By using the Soma PULSAR•23 patch book, you agree to following conditions:
All patches were created independently by PULSAR•23 owners and SOMA cannot guarantee that you will get the exact same sound(s) as described or as heard in the audio samples. Please keep in mind that PULSAR•23 is a fully analog device with a very complex, organismic design, so even perfectly recreated patches can sound differently than the demo provided by the creator of the patch.

If you are not able to recreate a certain patch exactly it does not mean your PULSAR•23 is defective! This patch book is a guide, not a guarantee to achieve certain sounds. Soma will therefore not accept any complaints regarding a different sound of recreated patches, or offer further explanations on how to achieve a patch if a user is not able to. Such cases cannot be used for opening a warranty repair or unit replacement claim with SOMA customer support and/or the place of purchase.

SOMA team

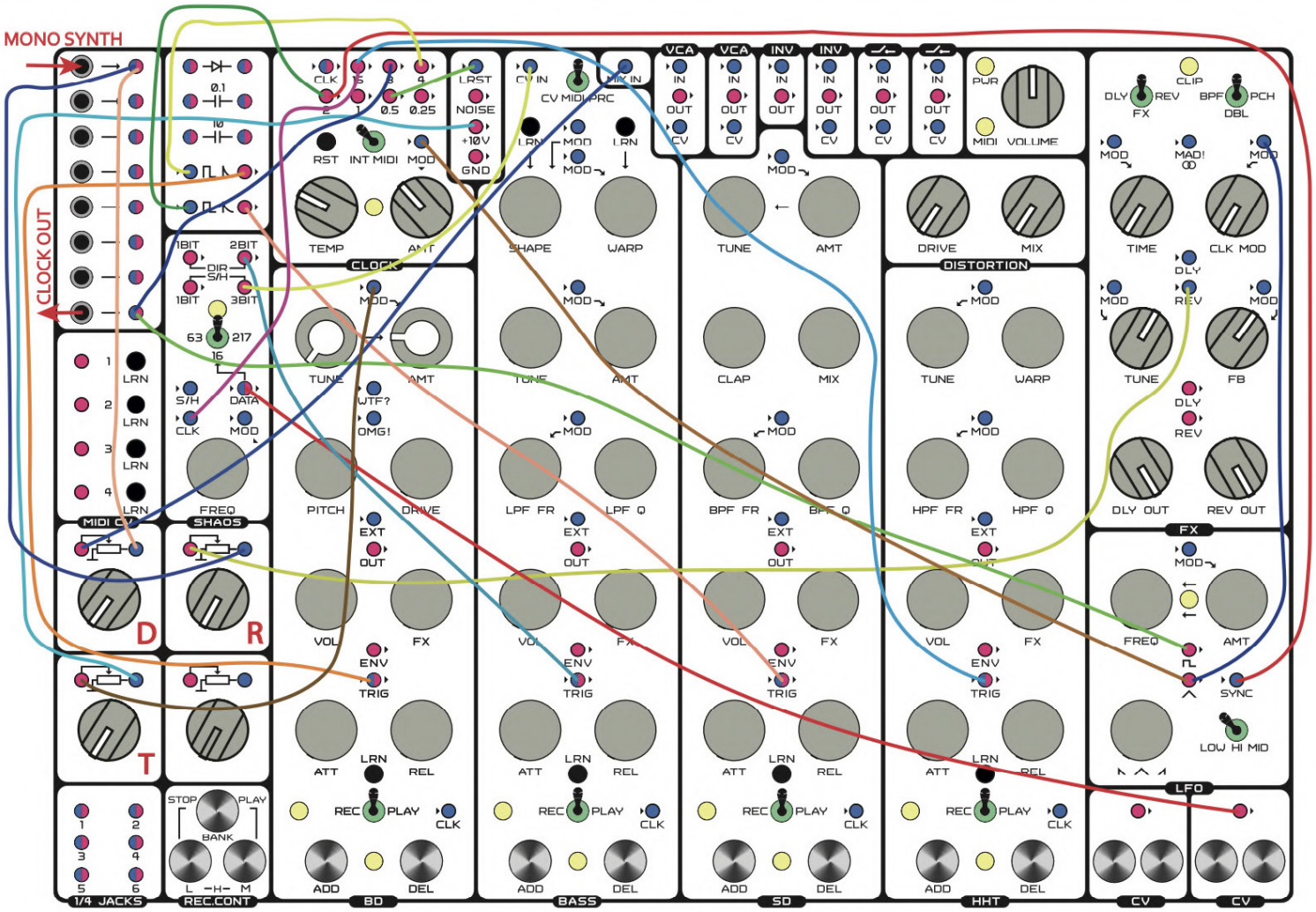
TECHNO PATCHES



Patch «Free Breath» by *Domenico Policaro*

soundcloud.com/somalabsmusic/patch-free-breath-by-domenico-policaro/s-PdCNx2XffCn

This is the first patch that I made when I unboxed the PULSAR•23. I like it because you can use it with other Soma instruments (Ornament + Lyra, in my case) or add the voice to external gear with Midi. In the last part of this sample I increase the release of the HHT.



Patch by *Surgeon*
on.soundcloud.com/eWS7m

Switch and knob positions are shown where it's important (otherwise freestyle).

Mono Synth audio input (I use Roland SH-01A).
D attenuator controls dry level.
R attenuator controls reverb level.
T attenuation for Bass Drum fine tune.

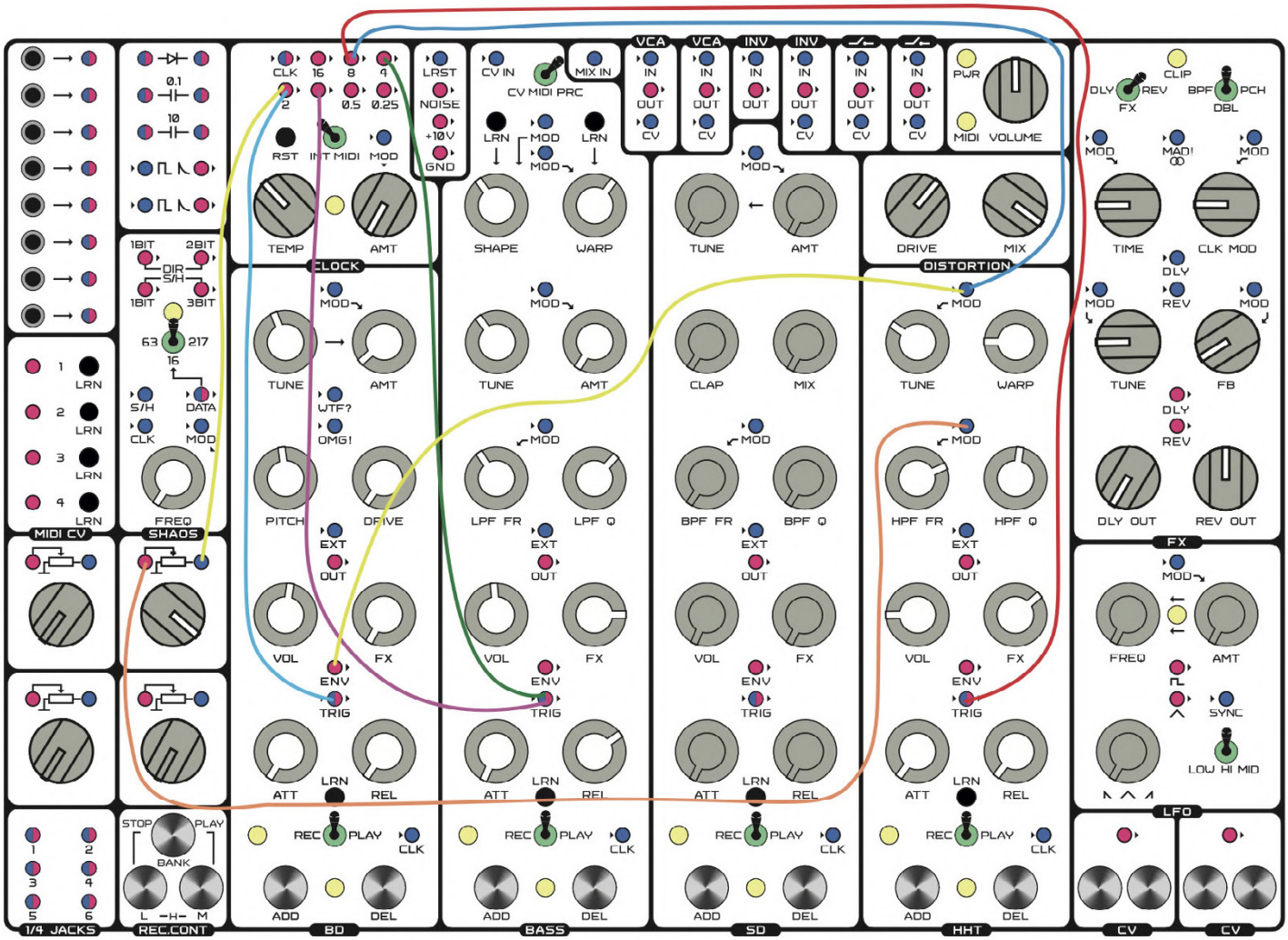
Clock out to Mono Synth clock.

Use LFO frequency + shape to glitch up the Master Clock.

Press CV buttons to change Bass sequence.

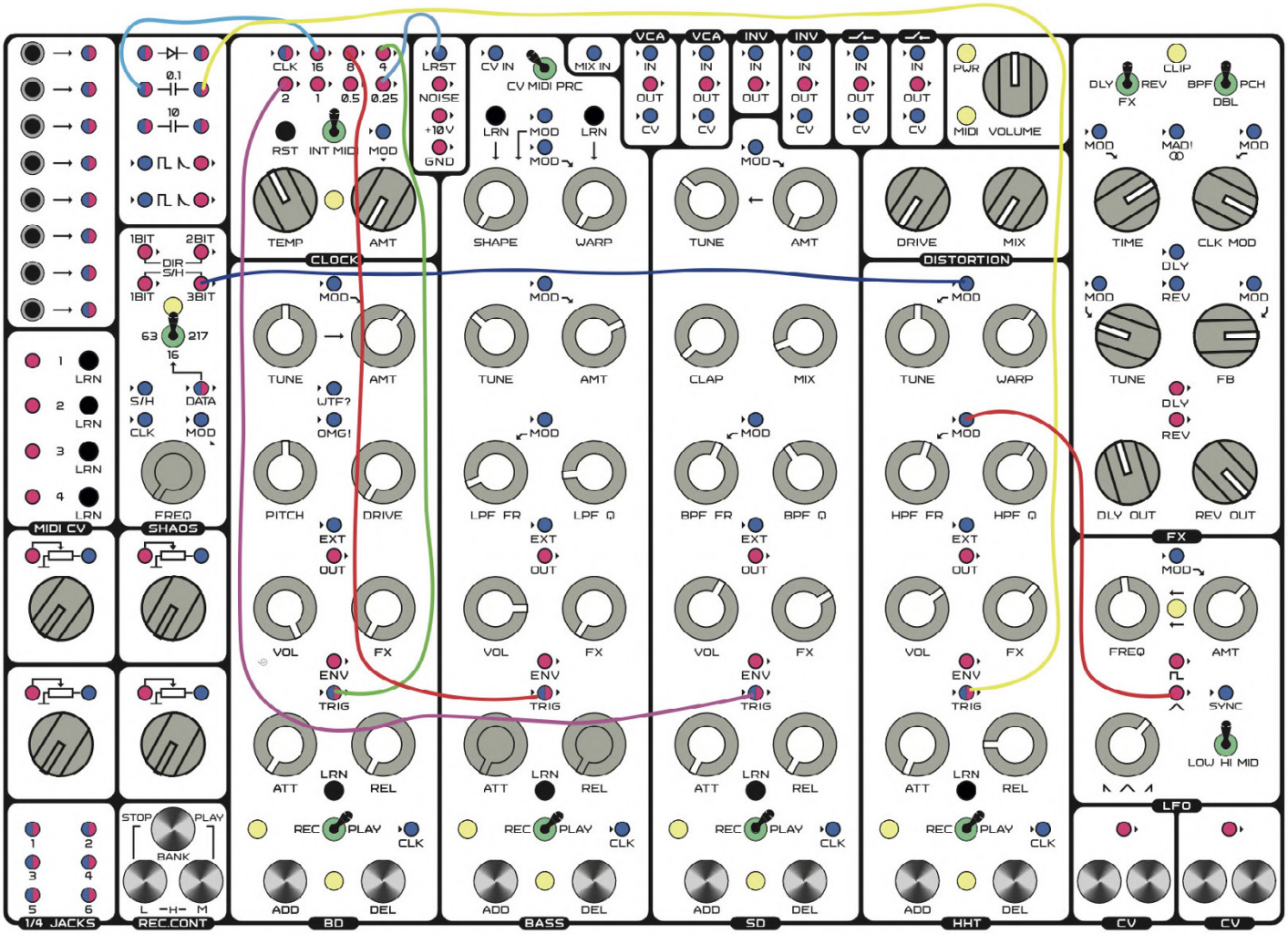
FX section switches: I usually start with them DLY and BPF, but often change them while using this setup.
Increase FX CLK MOD for fun.

This makes a really fun + wonky live techno performance machine.
You can also add extra rhythms using the looper recorders. These get really bent and warped when changing the LFO clock glitching.



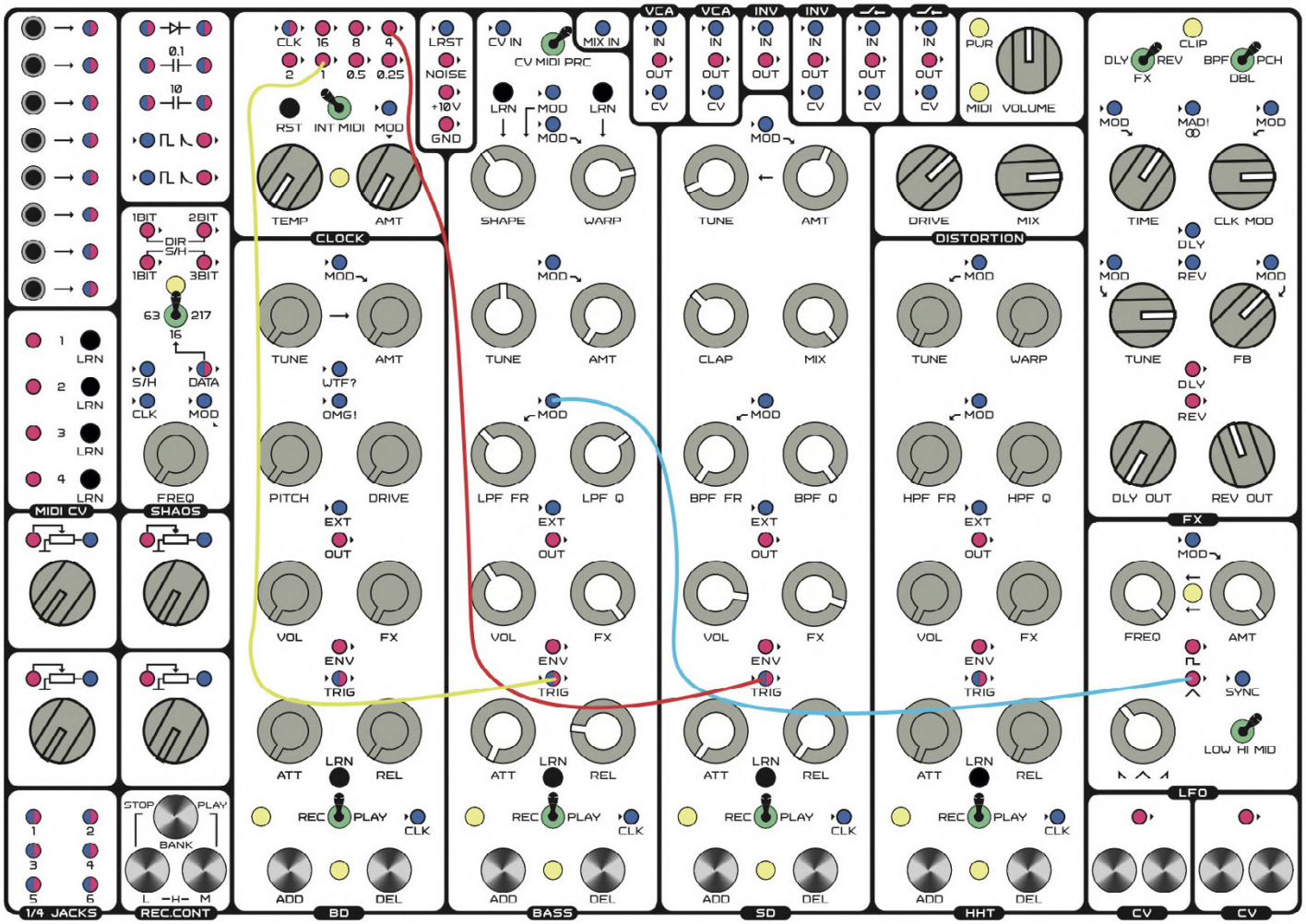
Patch «Sonar Loop» by *ZEFEAR*
on.soundcloud.com/qzngh

Freaky loop with punchy kick, sonar-like sound and crispy hats. Perfect for electronica, techno etc.
Try to turn FX of HHT to maximum and get it to the previous position. Play with it while the loop is playing to add some dynamic. Try to disconnect the cable from TRIG of BD to switch off the bassdrum.



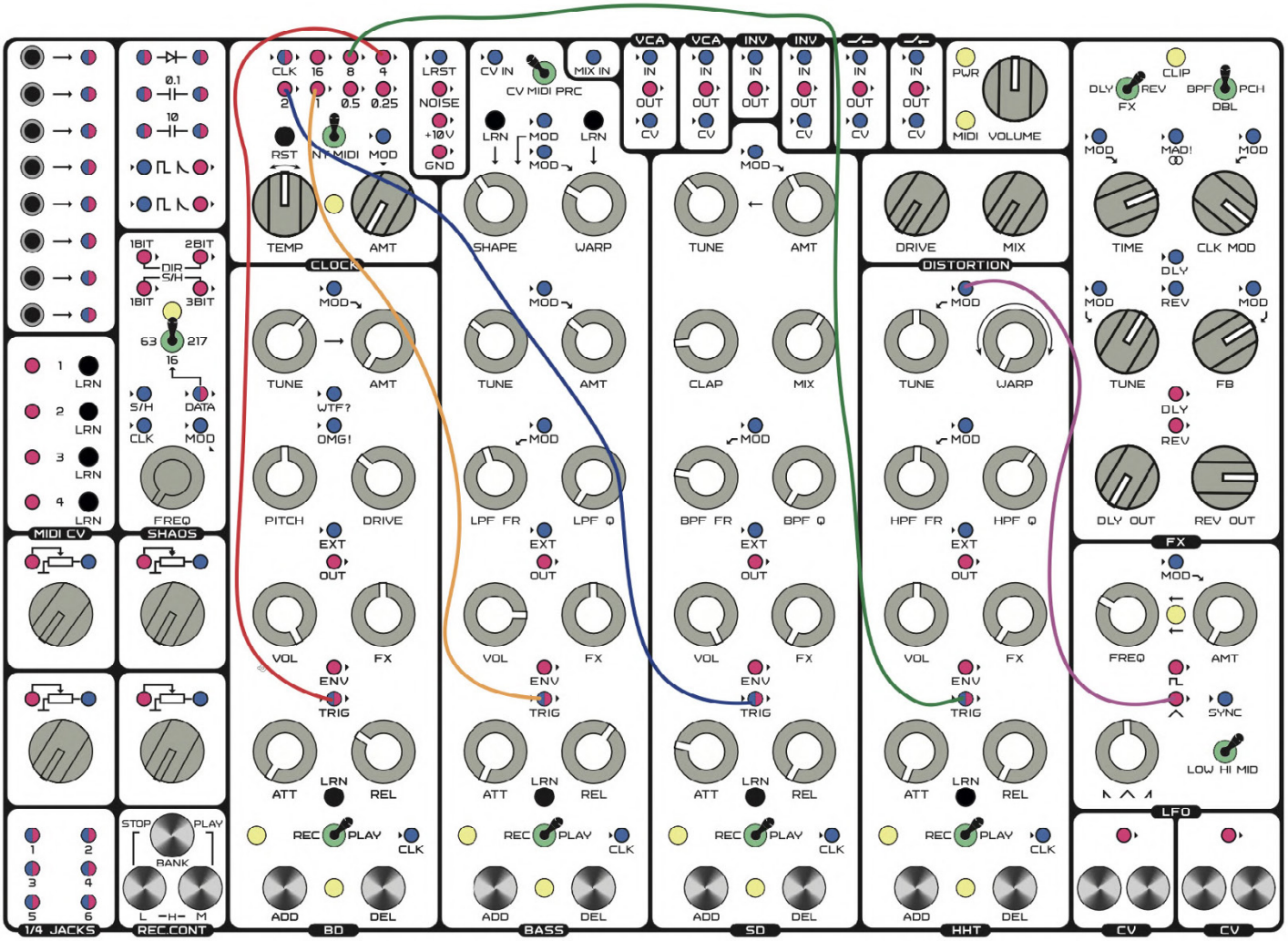
Patch by *Dayflight*
on.soundcloud.com/7Z7iR

Trigger the 4 instruments via the clock dividers. It is a patch for Techno you can use as a starting point for further explorations.



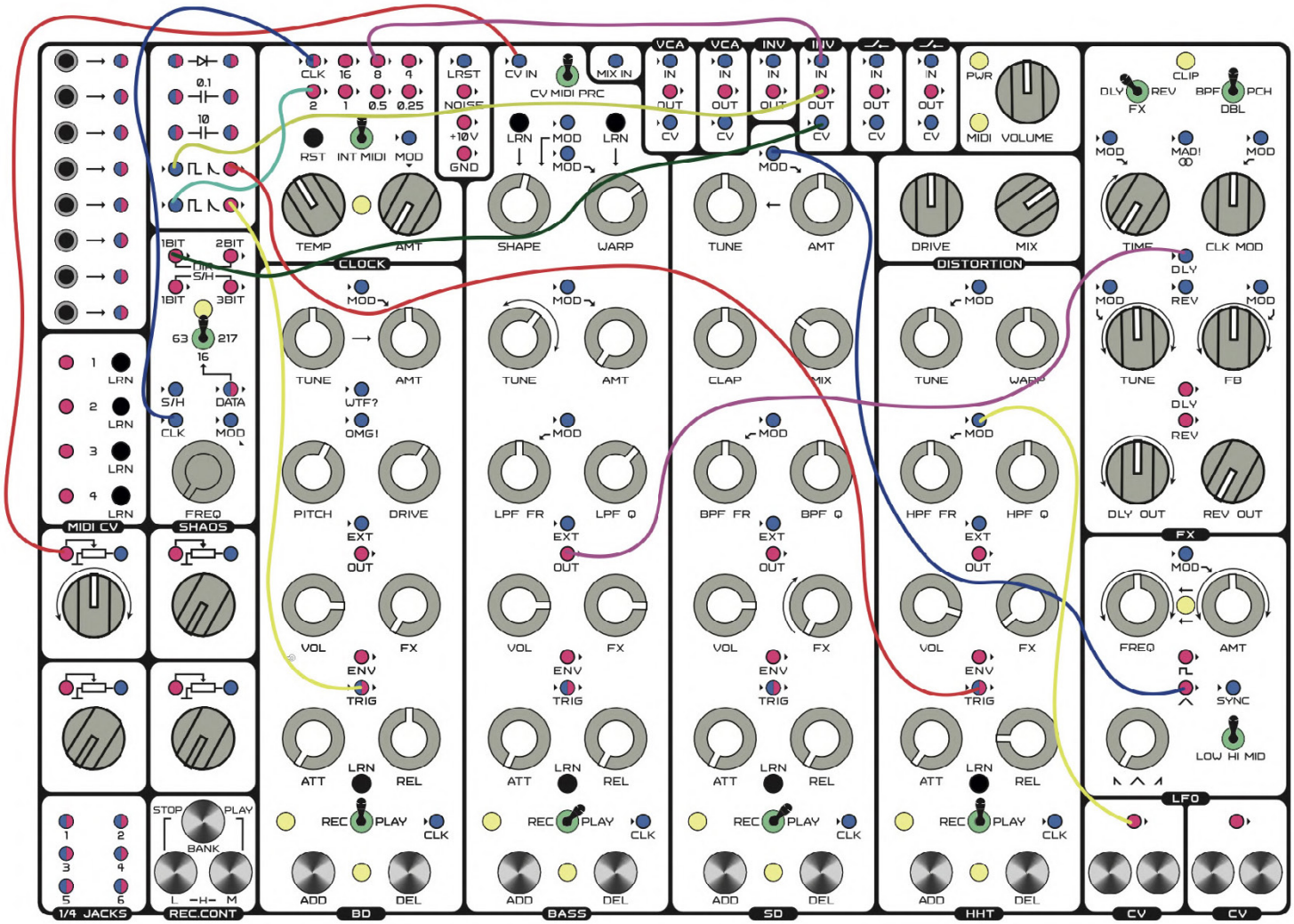
Patch «Groove No Kick» by *ZEFEAR*
on.soundcloud.com/KQFrF

Dirty pulsation of bass-like sound and side-chained percussion. Great for techno, hardcore etc.
Try to switch fx mode from PCH to DBL and BPF to change the character of the sound.



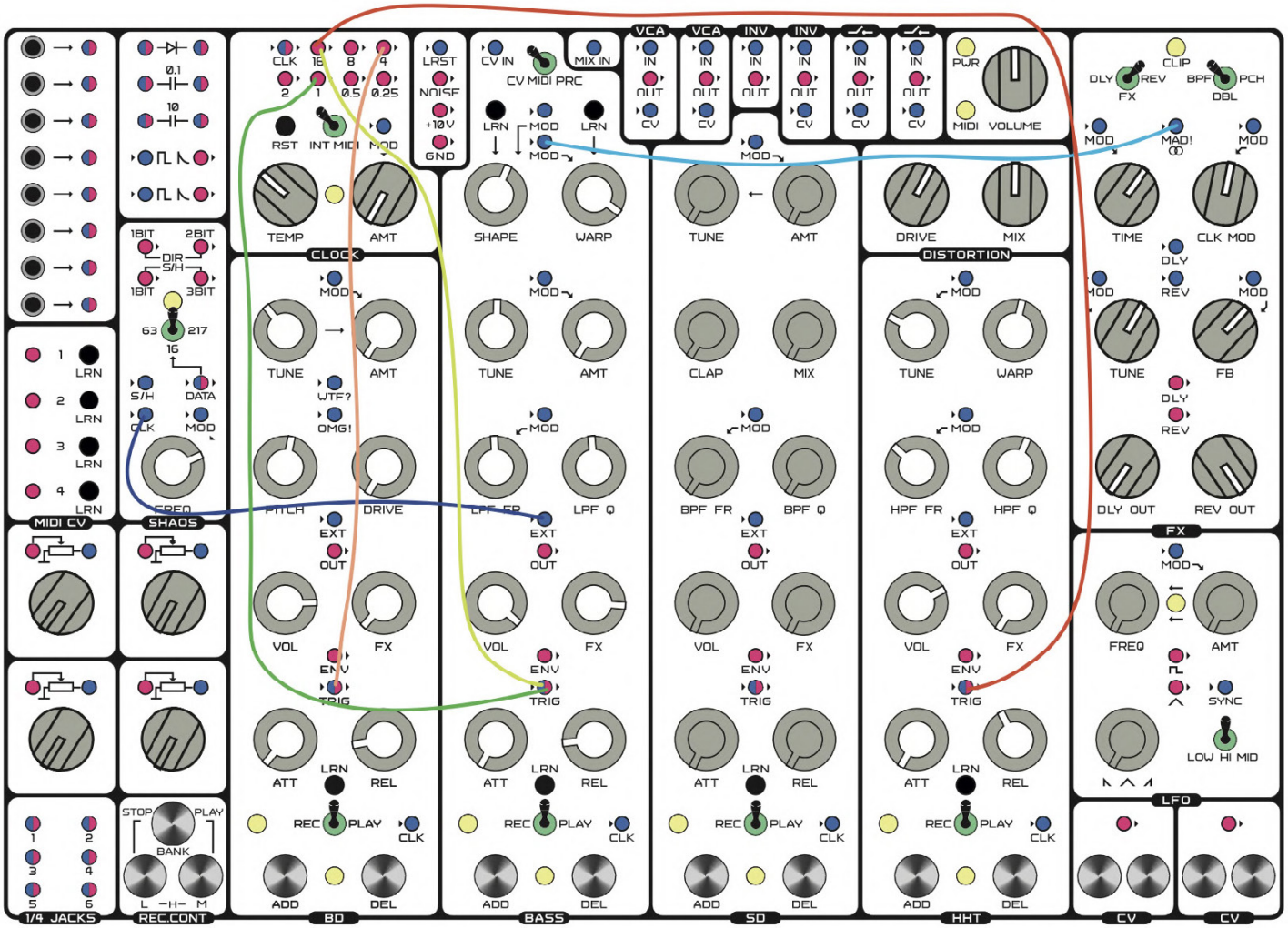
Patch «Terminator» by *Dayflight*
on.soundcloud.com/5hBwX

All triggered by the clock divider. Twist the frequency knobs, Warp knob and add connections if you like.



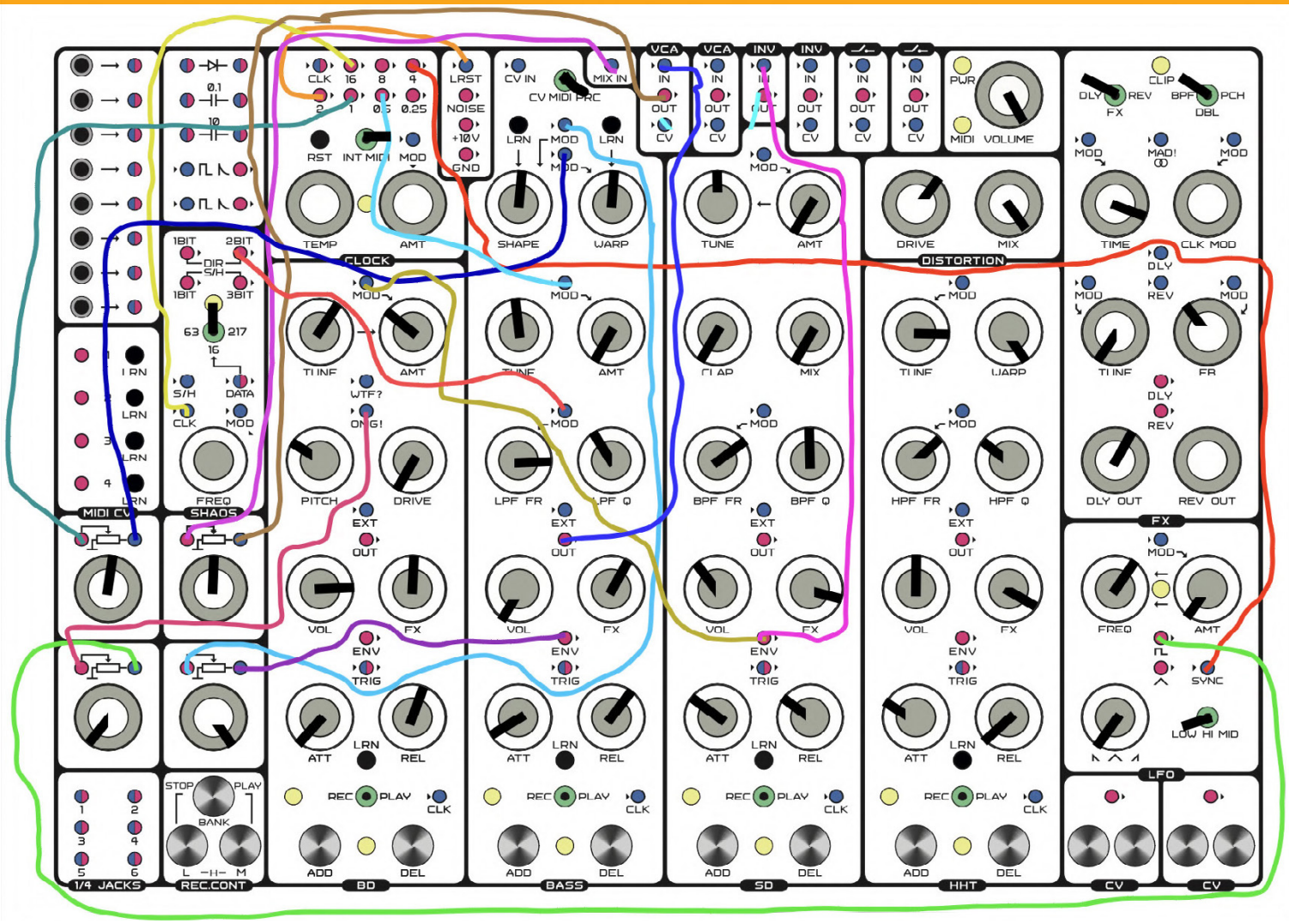
Patch «Techno Entry» by *BbartokK*
on.soundcloud.com/hbVbi

Loop on BASS held on beats 5-8 and 13-16. Loop on SD every other beat. Attenuator sent to CV in for bass to change pitch. Using inverter to vary HHT with Shaos input into inverted CV.



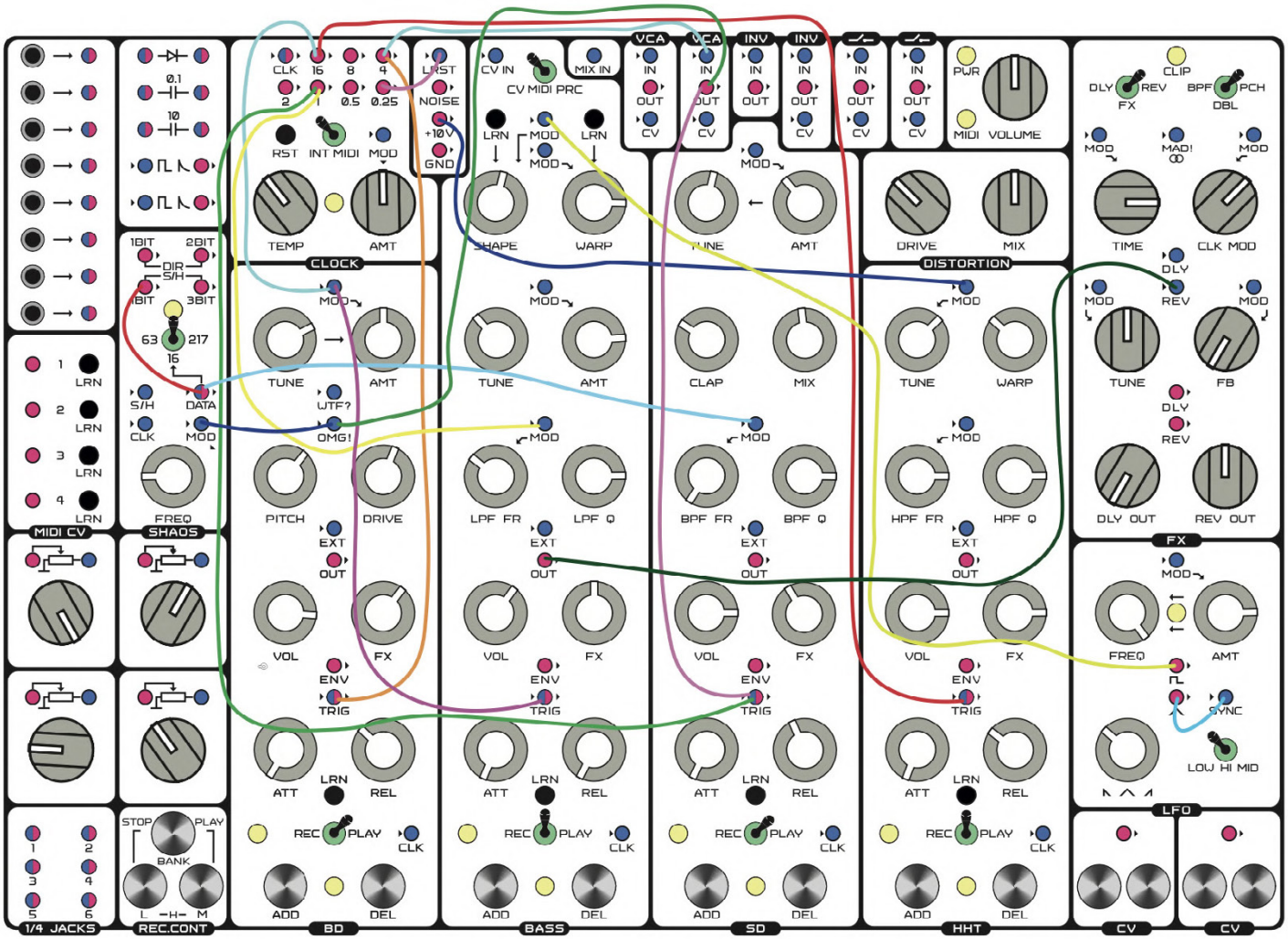
Patch «Berlin Night» by *ZEFEAR*
on.soundcloud.com/Qwejv

Hypnotic loop with a punchy kick, alarmed synth and warm underground vibe. Great for techno.
Try to disconnect the cable from TRIG of BD to switch off the BD. Try to turn TUNE of BASS and FREQ of SHAOS to get different keys of bass and synth.



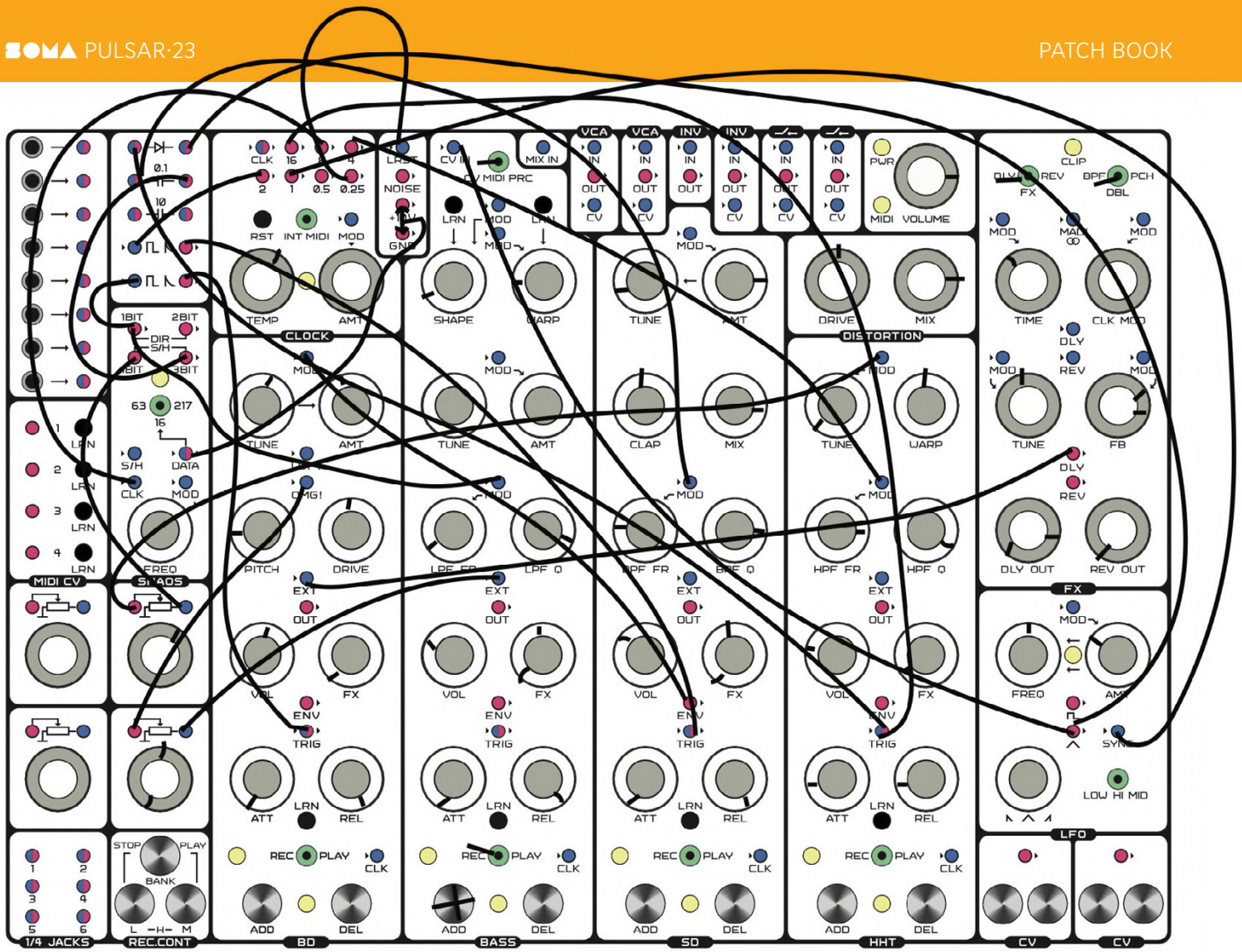
Patch «L U N G T H U M P A» by *Stu*

Sequences:
BD — 4 on the floor
BASS — mix of long and short notes
SD — Same pattern as BD
HHT — On the offbeat



Patch by *spheric*

The patch is set up as a turn-key Techno sequence since they are tied to the clock dividers. It's set up this way in order to operate other equipment as in my jam with the Pulsar•23 and the Vector Synth. The BD is a unique snappy kick with a trail (no delay). BASS is the bassline sequence by the synced LFOs but manipulated by the Mods. SD is a noise element that compliments both the bassline and kick. HHT is the HiHat closed with an open option and with other modulation capabilities. Finally, the reverb effect was used in the breakdown which is tied to Mod out of BASS. The reverb creates this additional noisier atmosphere that can add more depth to the overall track.

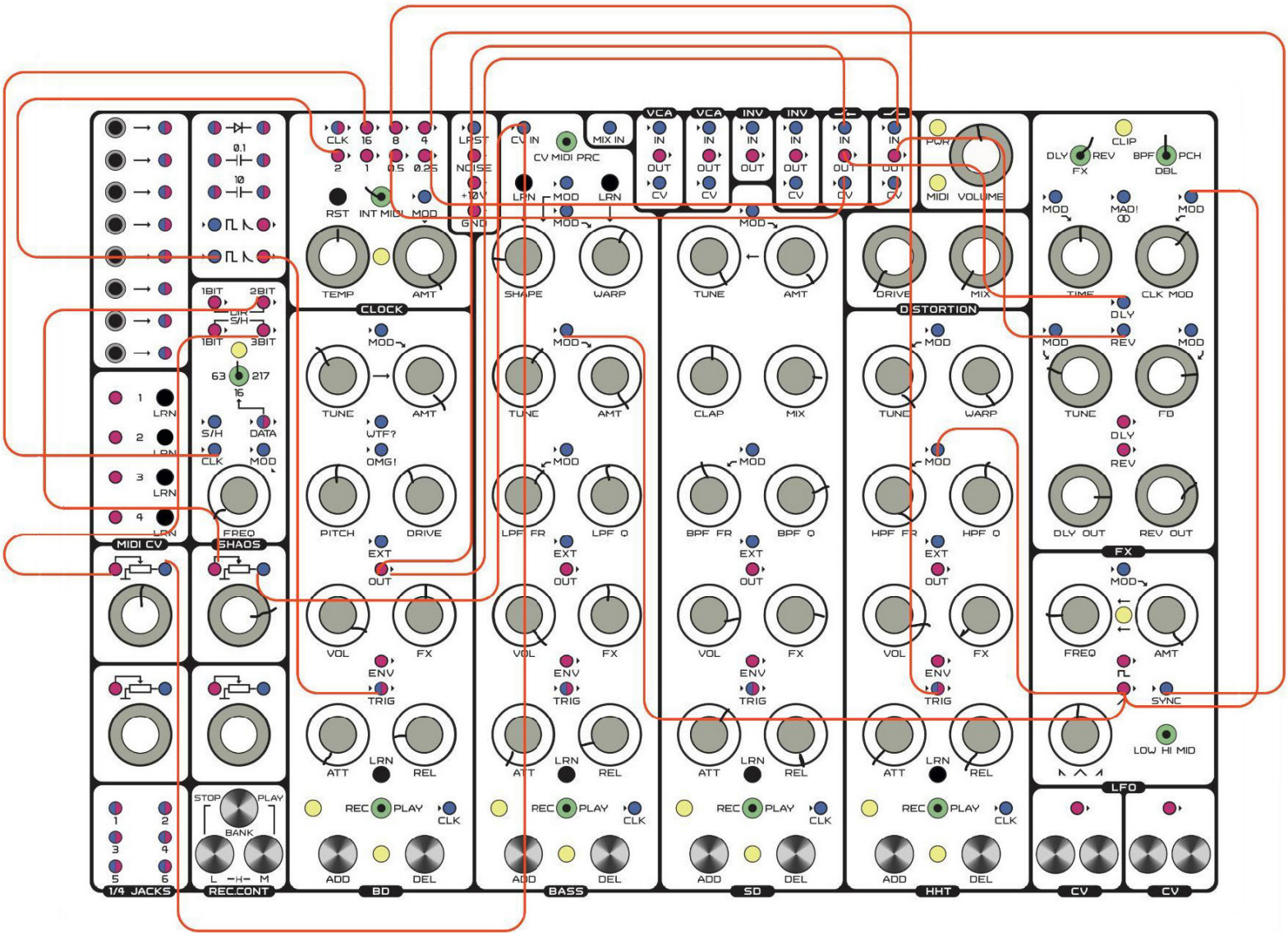


Patch «xtx» by *Kostas Kosmos*
on.soundcloud.com/RVqB6

My patch is focused on two main cool features of Pulsar —
1. Using BD as a second unison synth channel with its own distinct sound and possibility to morph frequencies. Together with BASS you can create a stereo synth sound for any musical style.(EXT BASS to OMG! BD through the attenuator — unison is fully clockwise and morphing pitches are everything between)
2. BPF Filter FR modulation on SD channel:
3bit shaos patched through 0.1 capacitor which gives dub-techno-like laser splashes on high Q resonance.

Also modulation of BD tune creates a nice second groove alongside the main sequence. And double hat variation is a great thing too.

All other settings and sequences can be set to your taste. I use it as moderate idm-techno patch.

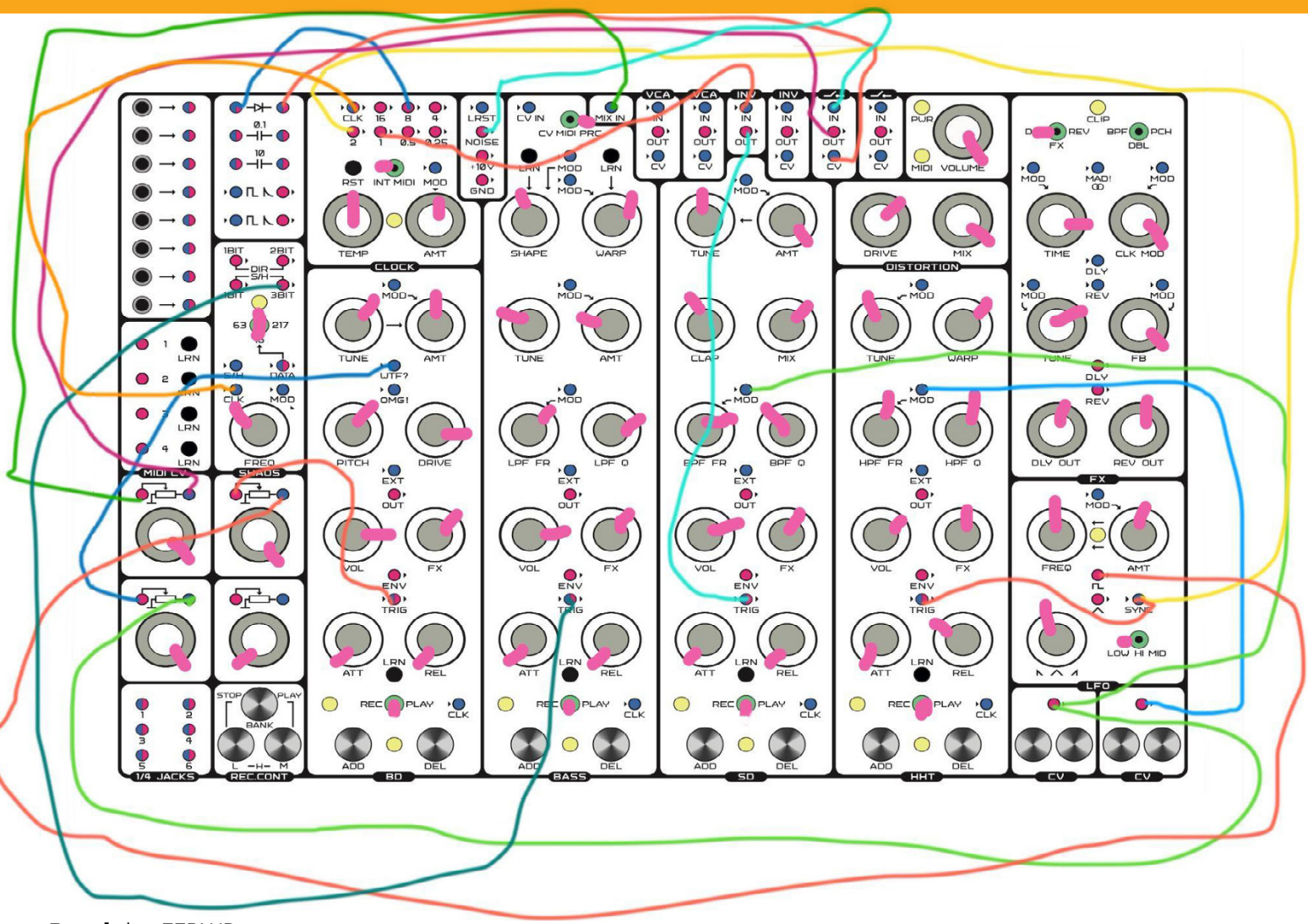


Patch by *Libor Vanc*

soundcloud.com/somalabsmusic/patch-by-libor-vanc/s-ucq1UnQ7WXY

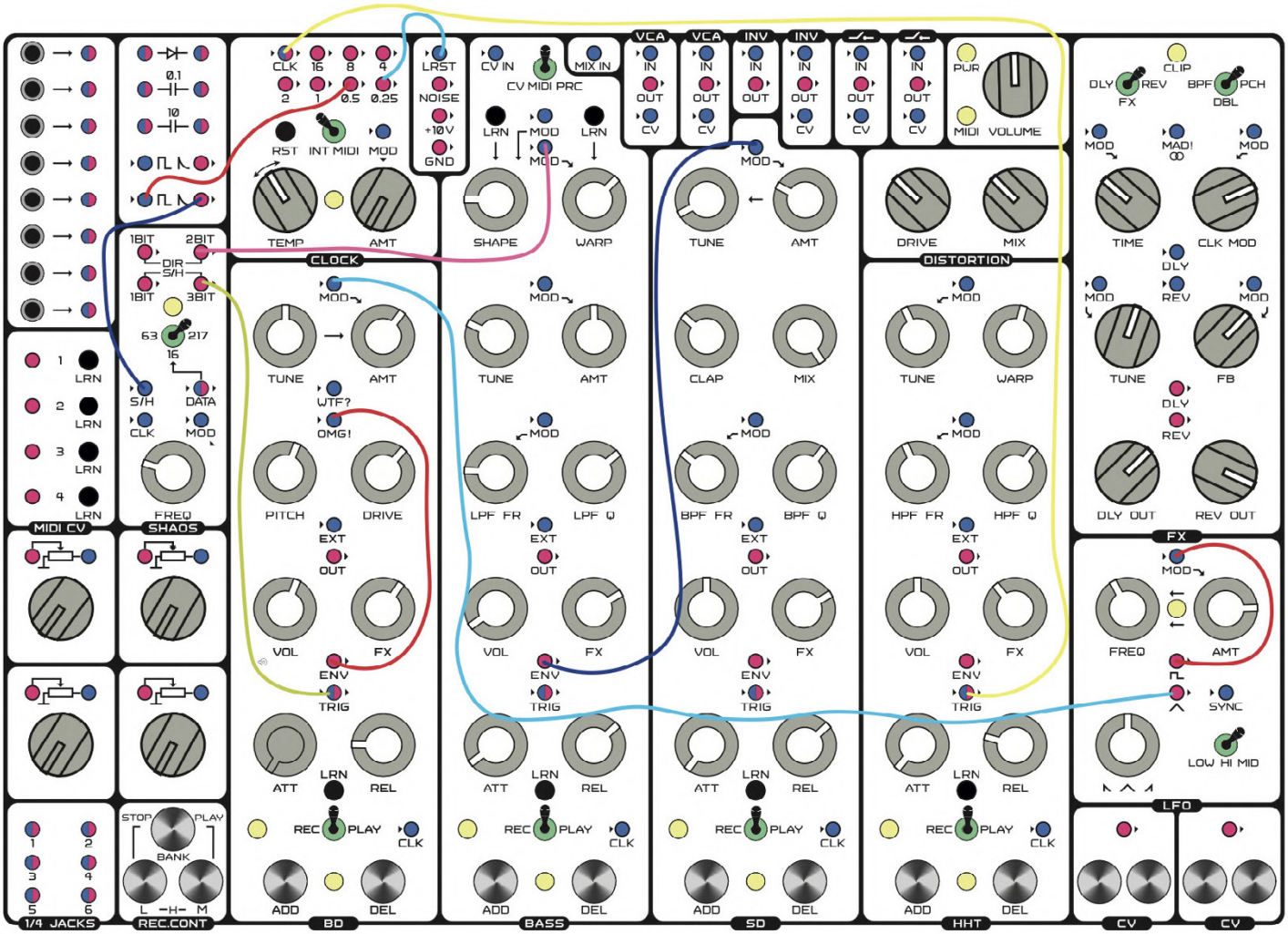
Hold down the "Add" button on the Bass channel while turning the 2 configured attenuators.

NOISE DRONE PATCHES



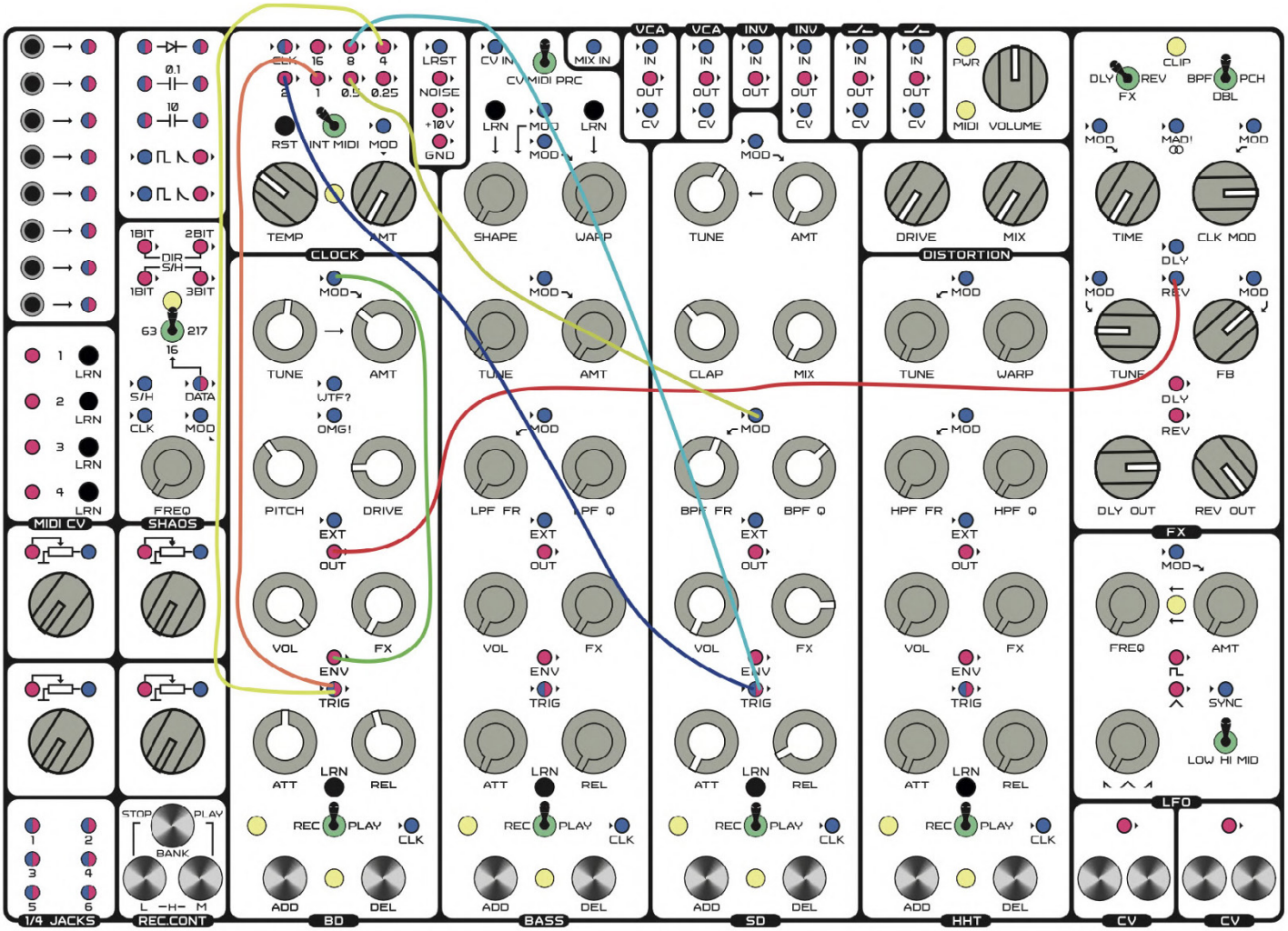
Patch by *FFRWD*
on.soundcloud.com/PuAdH

It's best to use the two sets of dynamic CV touch sensors at the bottom right to give movement to the sound. Two of the attenuators bring in the bass drum and noise as required.
In my experiments, I found that a Landscape Stereo Field is a superb source of CV for several parameters, especially the WTF? and OMG!



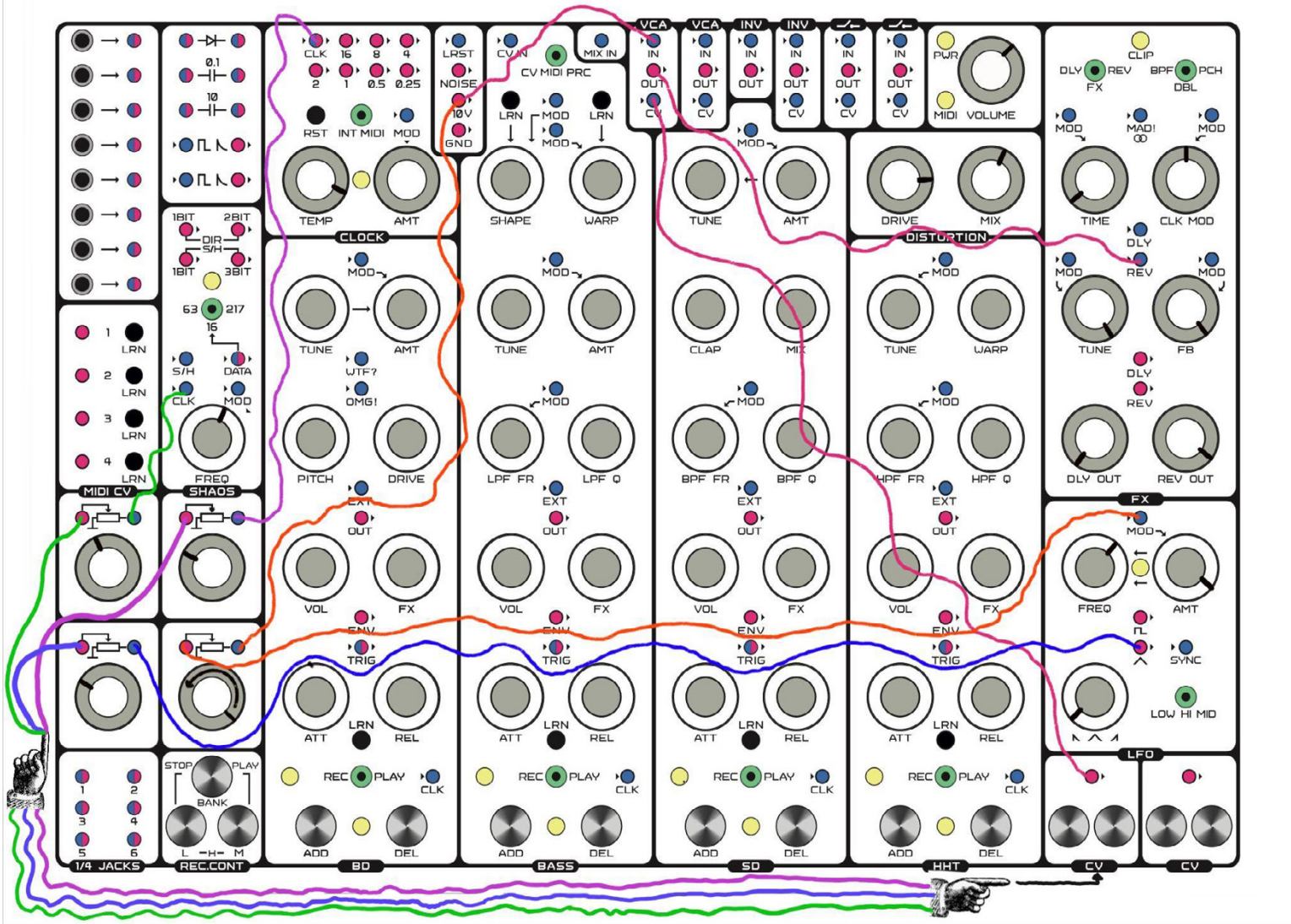
Patch «Zombie coming Drone» by *Dayflight*
on.soundcloud.com/TyxoK

It is an experimental Drone Patch created by finger triggering of instrument 1-3 and clock triggering of 4. You can play with all Tune, Frequency, Delay or Reverb settings, MOD.



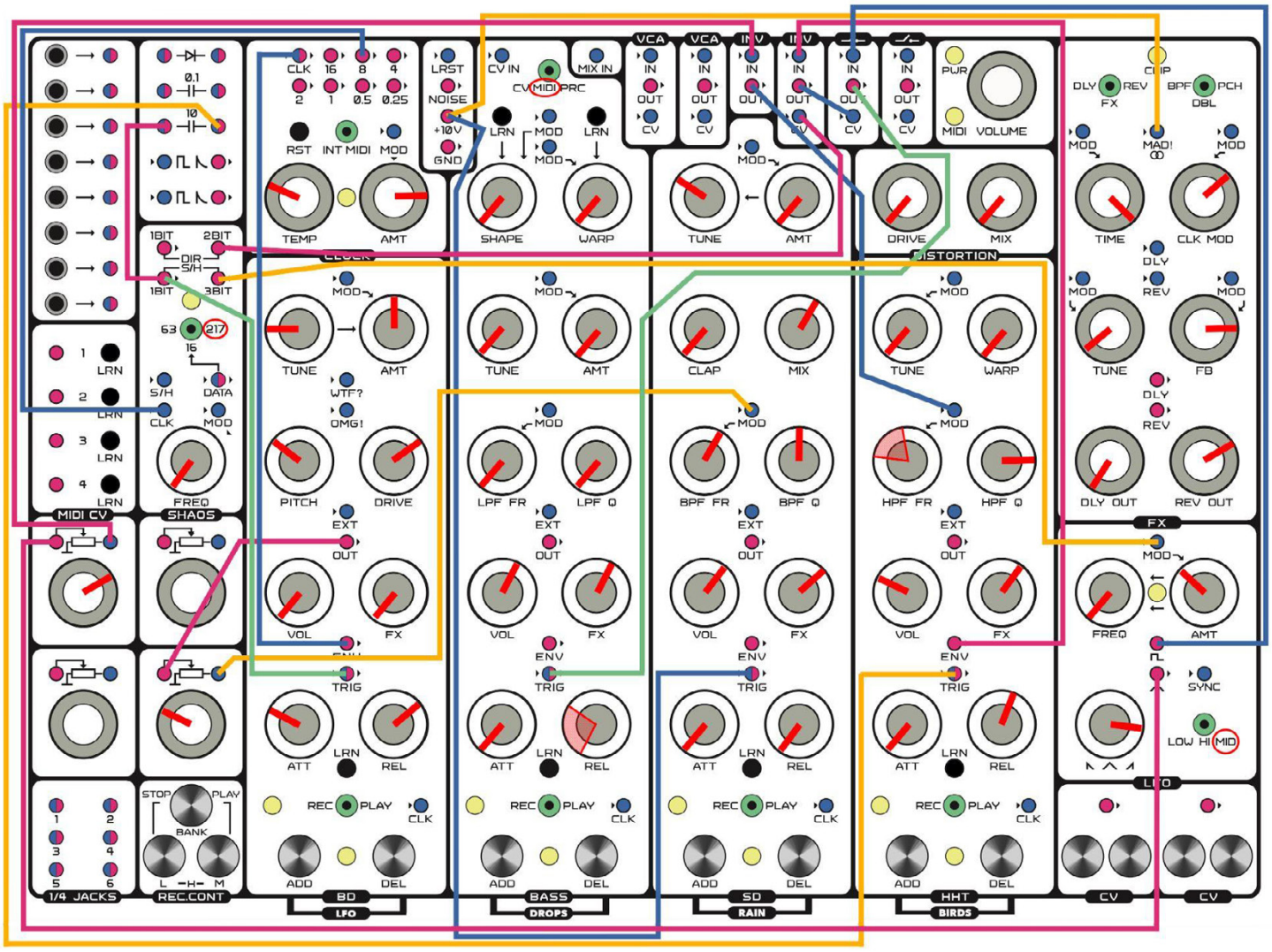
Patch «Suspense loop» by *ZEFEAR*
on.soundcloud.com/93Yag

Amazing cinematic loop for suspense scenes. Waiting for the monsters!
Try to turn DRIVE of BD to 3 o`clock or maximum and TUNE to 9 o`clock to add some drive and aggression on BASS synth.
Try to turn FX of SD to a minimum to switch off the noise loop and leave just the bass pulsation.



Patch by *Colin Swegman*
youtu.be/zDVhVCMYi44

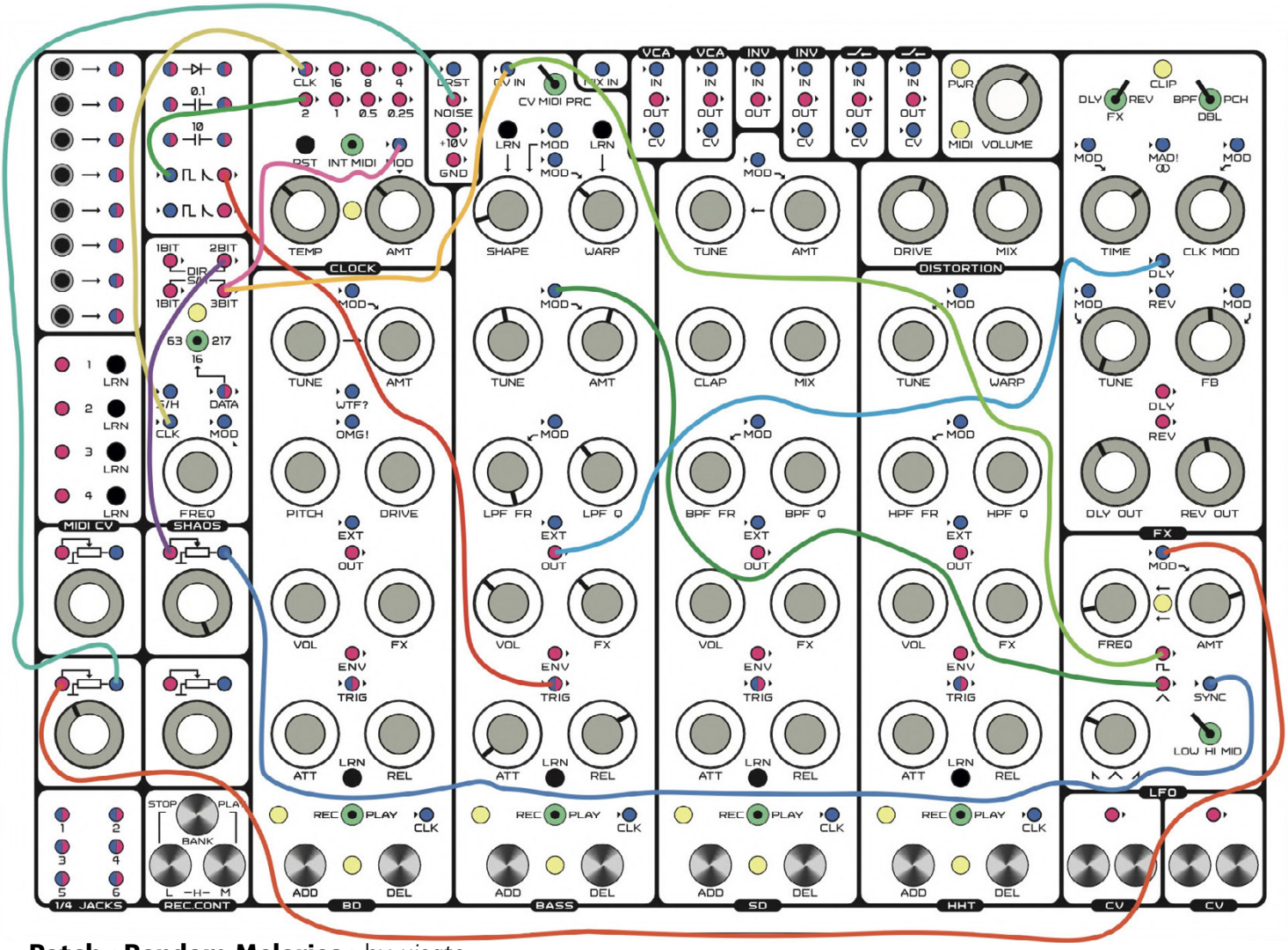
This strange patch is mostly useful for Drone work, as it makes a direct connection into the reverb circuit and generates a drone from the resonant frequencies. It also uses the tempo at audio rates to create pitches from the clock outs. Attenuators are utilized to tame those wild volume levels and control the range of flesh sensitivity of the pins. All of these pitch signals actually run through your body, through the 1st set of CV pads and are simply modulating the voltage of Control for our VCA which is the bridge between the 10v pin and the Reverb in. Bit strange signal path, but cool sounds. You could even put another person in the signal path, touching one of the pitch generating pins, and the connection could be made when that person touches the person touching the CV pads.



Patch «Rainforest» by *Dexba*

soundcloud.com/somalabsmusic/patch-rainforest-by-dexba/s-ygILLGJSciG

There is probably not much to do, "musically" speaking, with this patch. Inspired by the big sounds of nature from the intros by Suzanne Ciani, I decided to make my own version on the Pulsar.
Almost everything is configurable to taste, from the chirping range with the attenuator and the HPF-FR knob to the impact of the raindrops using the REL of the Bass module as a sort of "cooldown" for the plucks. The rain can quickly become the sea, with a higher BPF-Q value and letting more modulation through the other attenuator.



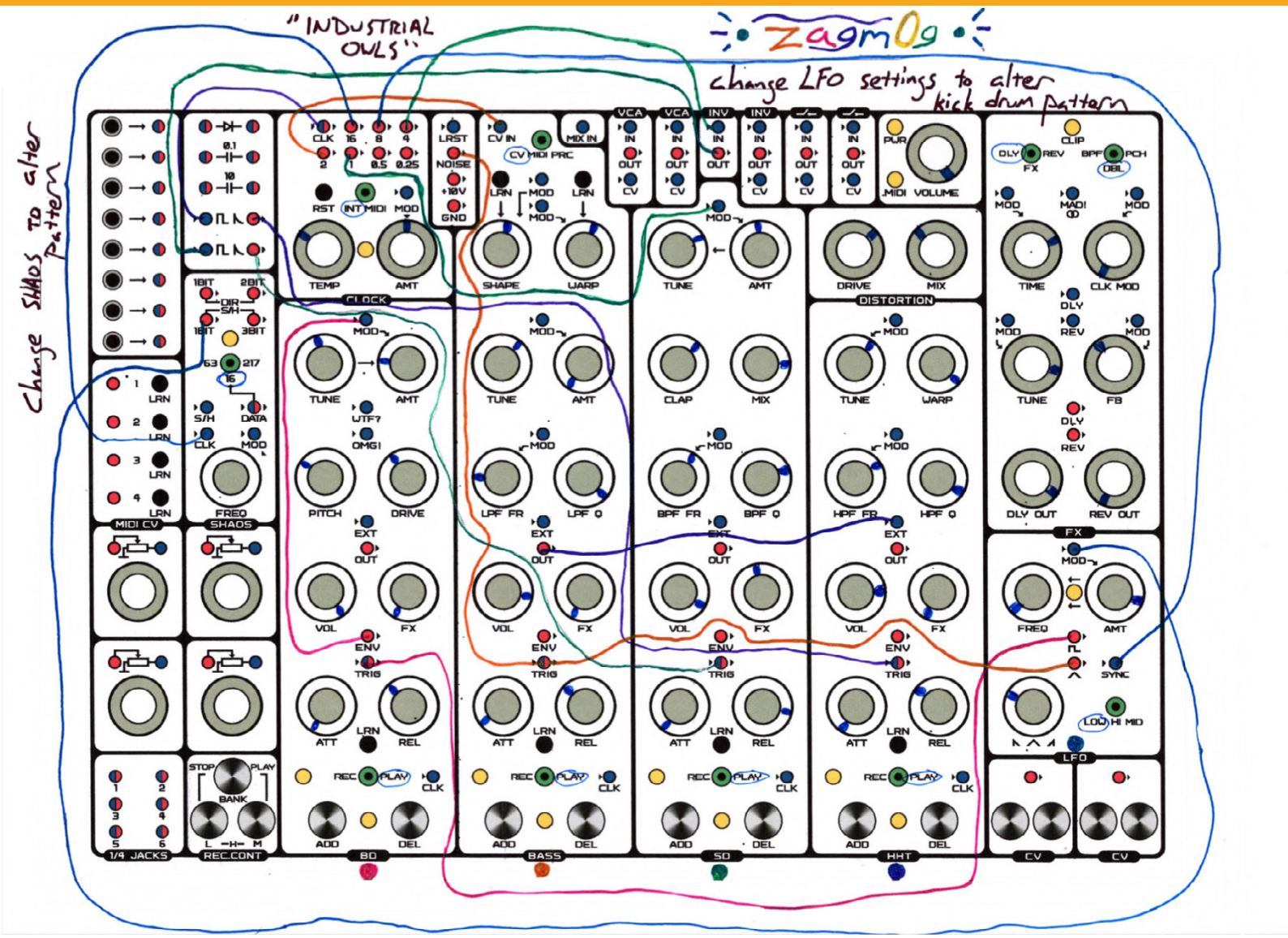
Patch «Random Melories» by *uisato*
soundcloud.com/somalabsmusic/patch-random-melories-by-uisato/s-FcTRb5XFHCu

Melories = Melodies + Memories

I find this patch to be very inspiring, I recommend to give it some time to unfold while recording, you'll never know when is it going to gift us some beautiful 'melories'.

For some reason, in some examples, I found that attenuator number 4 [superior right] worked better backwards [in as out, out as in] for this patch. [It sounds as if it works with a lower voltage spectrum this way.]

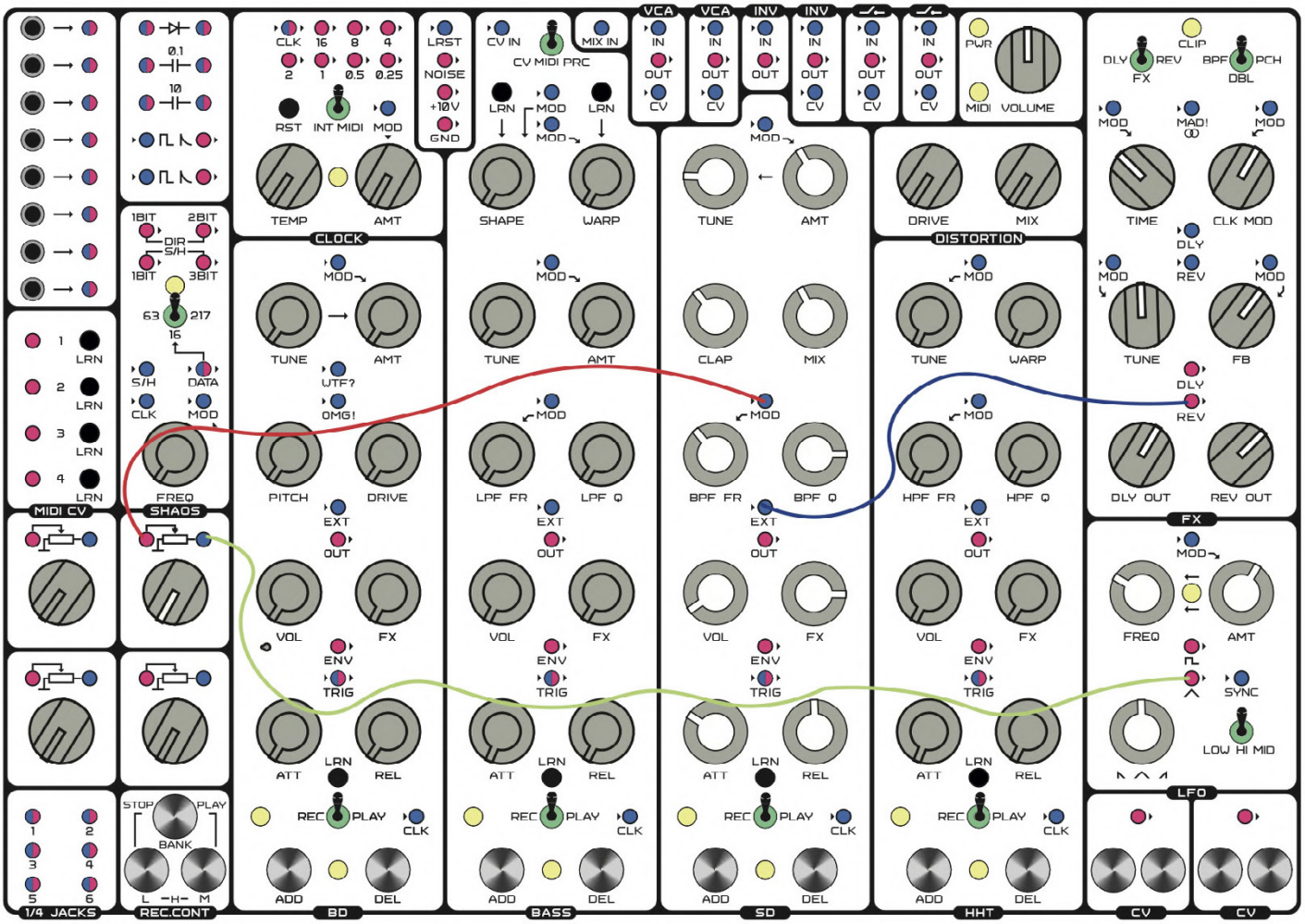
With 3BIT [SHAOS] to FX TIME knob = audio 'Random Melories 1 — With MOD DELAY'
Without 3BIT [SHAOUS] to FX TIME knob = audio 'Random Melories 2 — Without MOD DELAY'



Patch «Industrial Owls» by *zagm0g*

https://soundcloud.com/somalabsmusic/patch-industrial-owls-by-zagm0g/s-DFMs0wouTFx

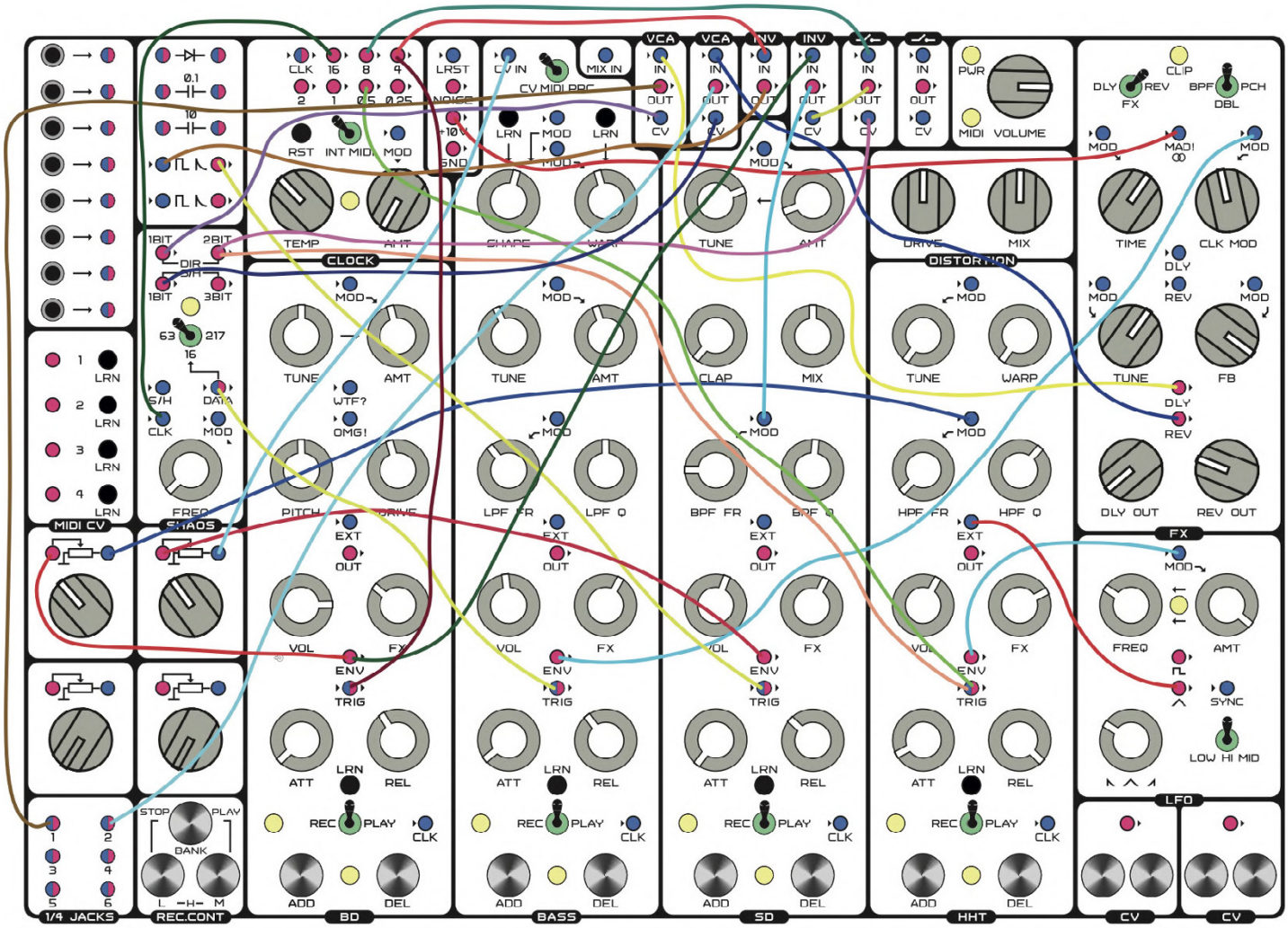
This patch uses Shaos and the LFO to generate a BD pattern which can be manipulated with the LFO settings. The drum patterns for each module are triggered by either the clock or LFO sections. The CV input modulation creates a hooting sound on the bass module. This patch works in a noise, industrial, experimental, ambient, or techno setting.



Patch «abandoned alien playgrounds» by *John LG butcher*
youtube.com/shorts/YiqUJ8mpiDg

No sequencer involved, just tap the add button occasionally and turn attenuation up and down to cross between mellow swells and screeching feedbacks. One for the beginners!

ELECTRONIC PATCHES



Patch «Capers» by *TAET*
youtu.be/Z_t7VcN61R0
The patch plays without any additional equipment. A mixer may needed to get stereo FX.

BD
TRIG = CLK 4
ENV → INV controlled (INV CV = SW1 OUT (SW1 IN = CLK 8, SW1 CV = DIR2BIT), INV OUT → SD BPF Mod
ENV → ATT → HHT HPF Mod

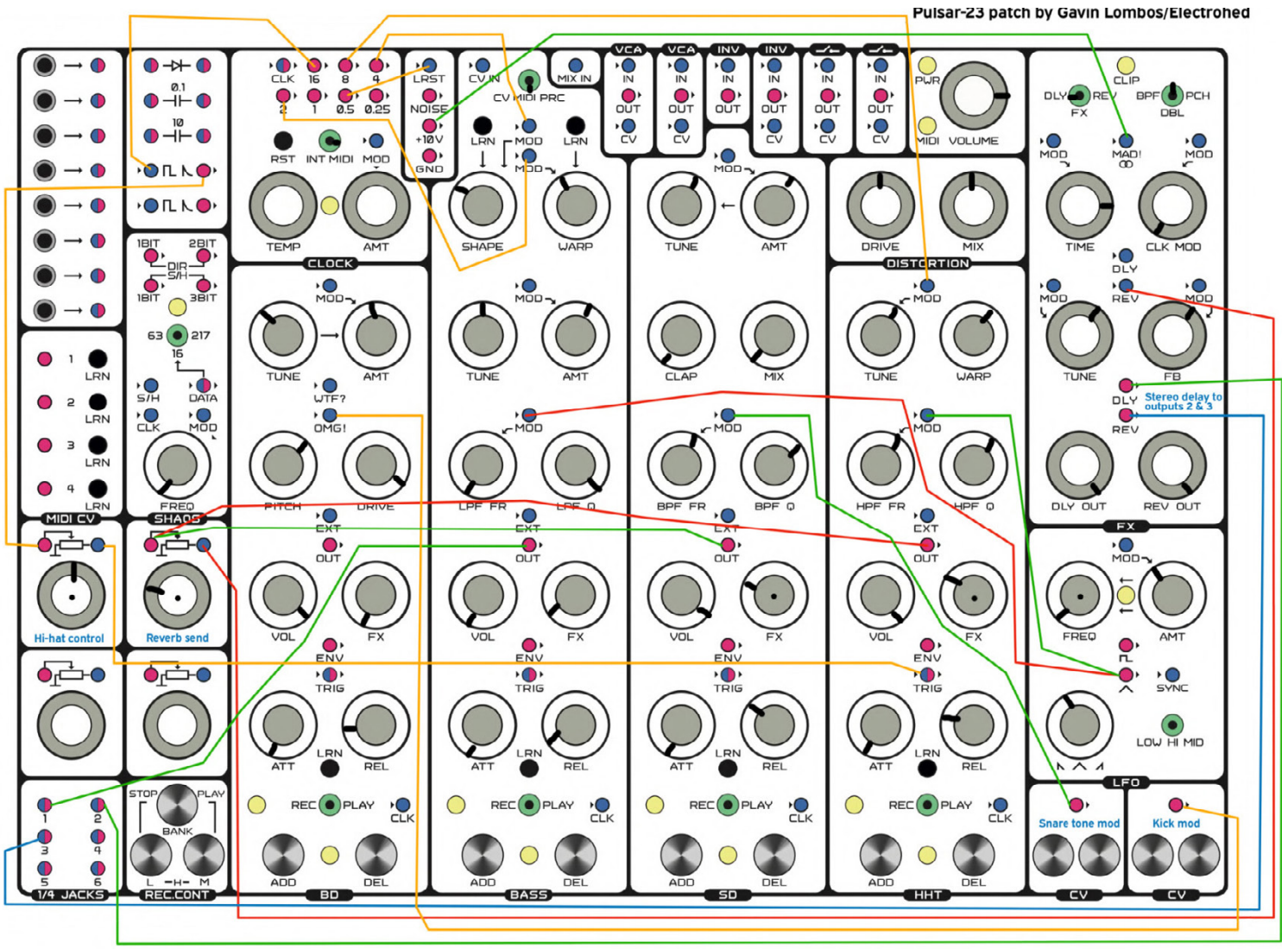
BASS
TRIG = DATA
CV IN — See SD
ENV → FX CLK MOD Mod
SHAPE Mod and WARP Mod = S/H 3BIT

SD
TRIG: CLK 4 → INV → (Gate to Trig) → SD TRIG
Note: TRIG cable connects during performance
ENV → ATT → BASS CV IN (needs to be tuned by ATT knob)

HHT
TRIG = CLK 0.5 (also DIR 2BIT → TRIG in the middle of a performance)
ENV → LFO Mod
EXT = LFO (triangle)
LFO freq is MID (it's better to tune the frequency with the Bass)

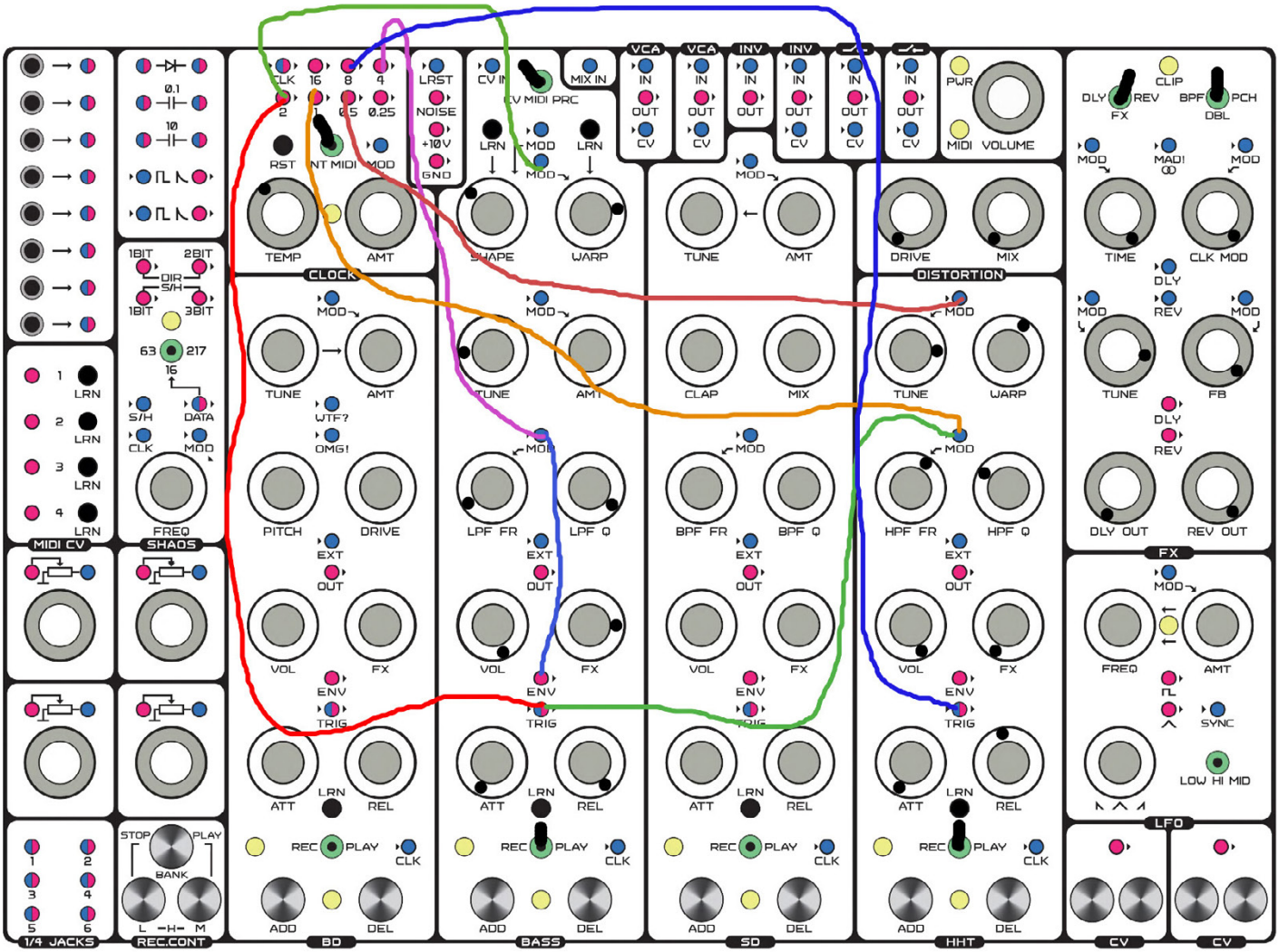
FX
DLY OUT = VCA 1 — Left Ch,
REV OUT = VCA2 — Right Ch
Both channels should be mixed with the main mono output externally
VCA1 CV = DIR 1BIT
VCA2 CV = S/H 1BIT
MAD! = 10V
SHAOS CLK = CLK 16

«I really hope it inspires you to discover some new music and sounds!» — Vladislav Green (TÆT).



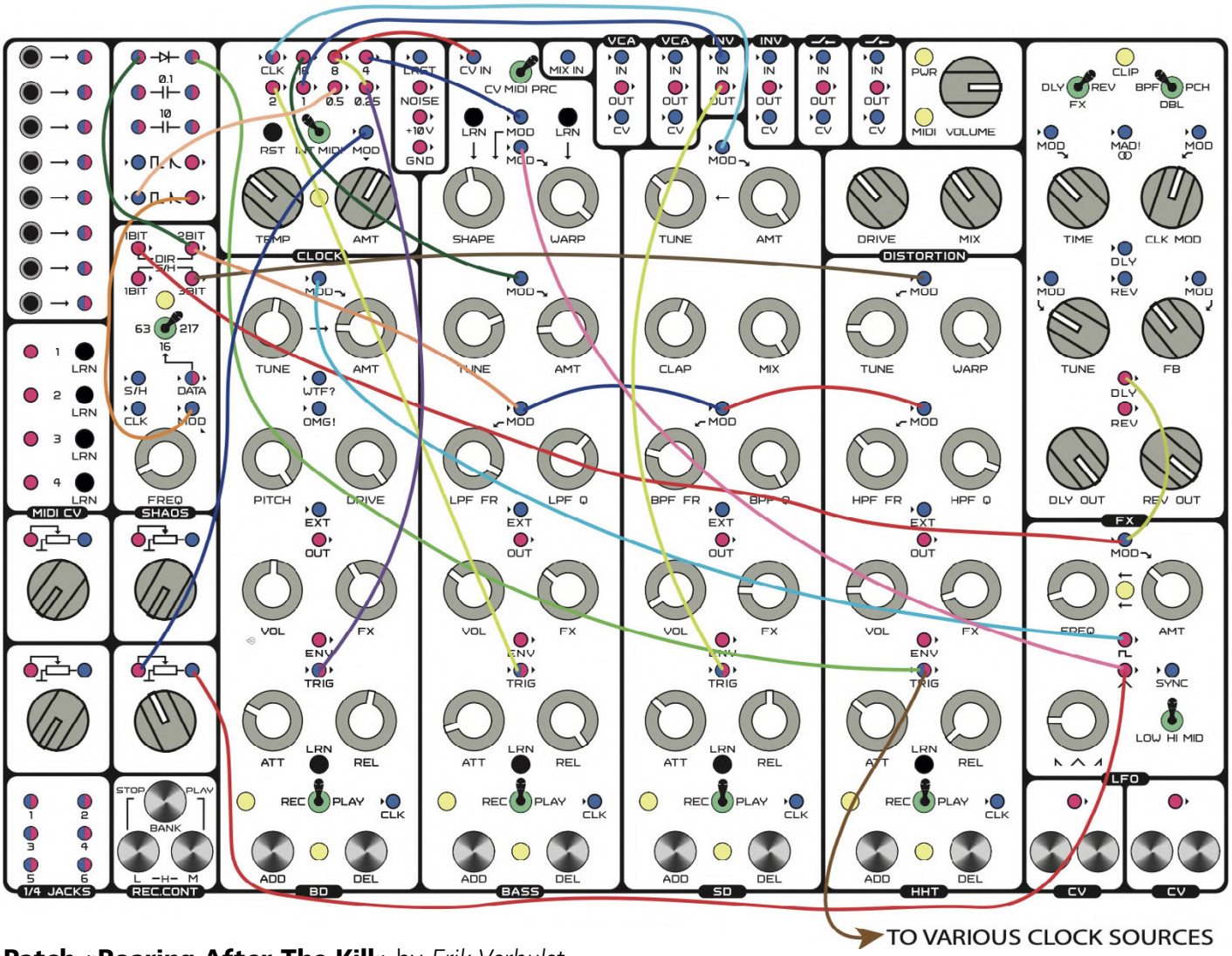
Patch by *Electrohed*
youtu.be/X5FjczqWBAk

This is a beats and bassline patch intended for Electro/Electroclash beats with a dirty bass and simple electro beat with syncopated delays. This patch is intended to be midi clocked. I used an Arturia Keystep 37 to trigger sequenced basslines plus the internal Pulsar•23 Looper/Recorder. The idea is to trigger bassline sequences along with a hi hat pattern that can be dialled in via an attenuator knob. I use the Looper/Recorder to add a track of 'open hats' interacting with the automated hats. The drums are sent to the main mono mix. The bass to output 1 plus a stereo FX send on 2 & 3. I ran the stereo FX out through an external synth running a chord/arp pattern in a 4 channel mix. Dial in the delay time of your choice. I set it up to syncopate the hats, snare and bass.



Patch «Shaman» by *ZEFEAR*
on.soundcloud.com/L6cKA

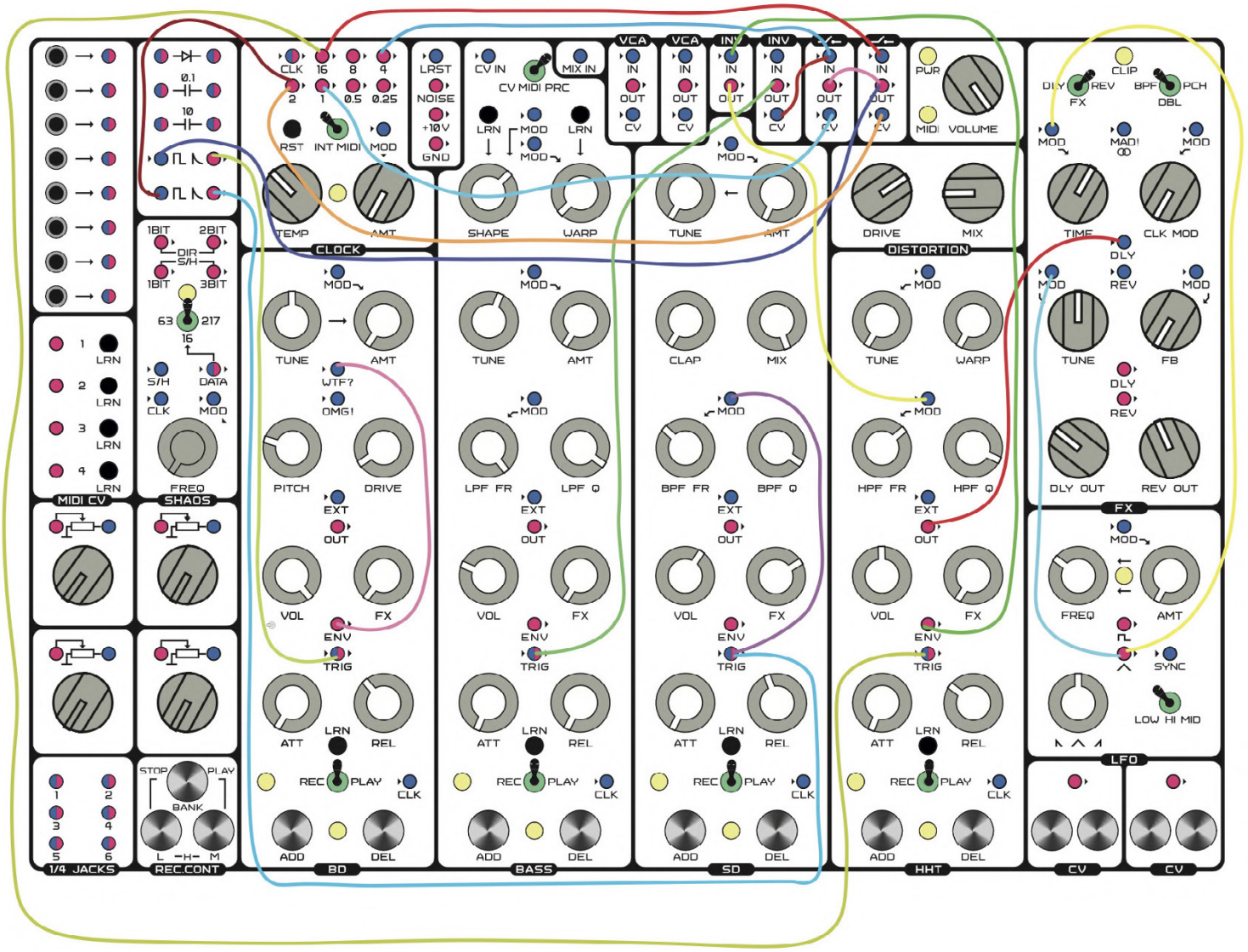
Jew's Harp-like sound of synth and freaky percussion loop. Great for techno, hardcore, electronica and moronic rituals.
Try to turn VOL of HHT to a minimum to switch off percussion loop and leave just the synth.
Try to turn TUNE of BASS to change the key of the synth.



Patch «Roaring After The Kill» by *Erik Verhulst*
on.soundcloud.com/9Tnfd

Dark electro patch.
Attach trigger of HHT to various clock sources for variation in melody
Switch BASS from PRC to CV for weird siren sound
And of course: Turn every button and switch if you want :-)

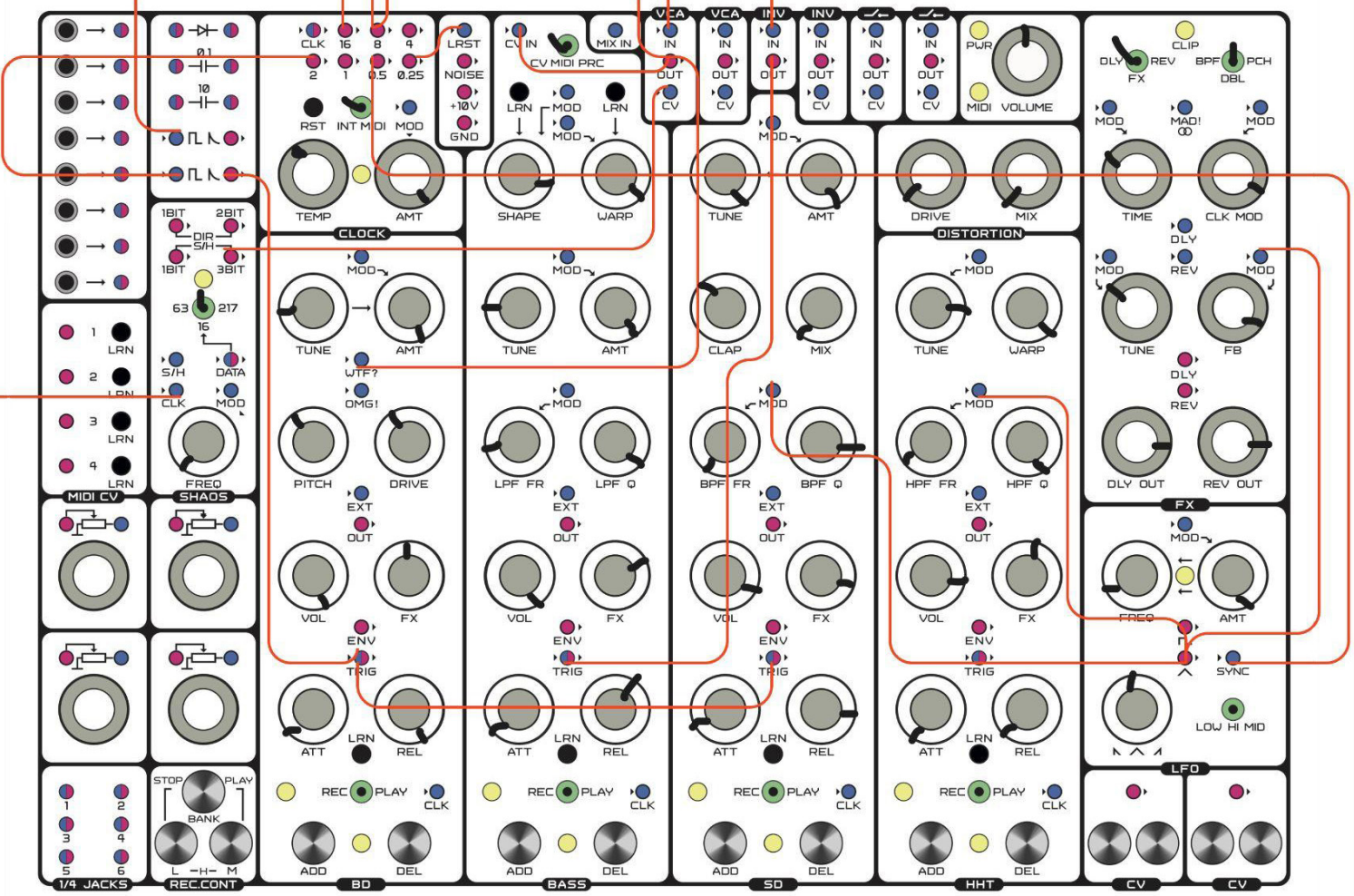
Lions have just brought down a wildebeest and are roaring triumphantly over the kill. As they begin to tear their victim to pieces, they snarl and growl at each other.
Pulsar•23 patch combined with a slowed-down field recording of lions on vinyl.



Patch by *Mesak*

soundcloud.com/somalabsmusic/patch-by-huge-bass/s-Ts5f9OhUSoa

Patch is self-contained, does not require sequencing. Tempo is for fast electro-techno, around 140-150 bpm and it should be played by tweaking the Q and release of SD and HH.

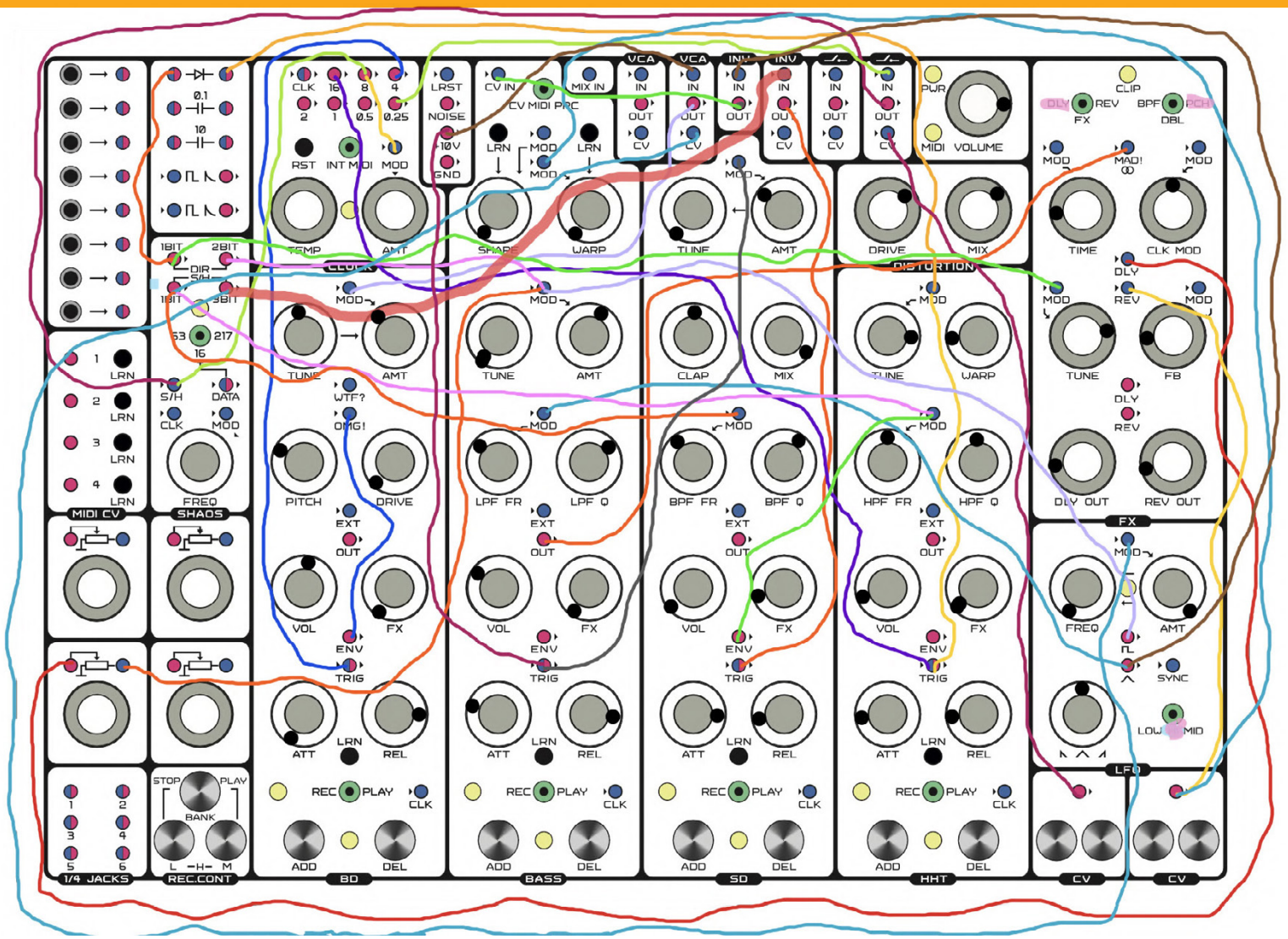


Patch by *Libor Vanc*

soundcloud.com/somalabsmusic/patch-by-huge-bass/s-Ts5f9OhUSoa

- Fade volume in/out on BD and BASS
- Change frequency on LFO
- Change number of steps on SHAOS to create different BASS loops

DIGITAL HARDCORE PATCHES



Patch «Zelve» by *just ask*
on.soundcloud.com/ChJ7B

This is a well-balanced high octane dance music performance patch that contains various sweet spots, and many of them are positioned just one or two moves/touches away due to how it's set up. It shows the sonic capabilities of the machine quite nicely, as well as how immediate you can reach to such variety. This patch can be achieved with the amount of cables that was sent with P-23. You don't need to buy any extra. All the sounds in the sample file are straight from the machine, unprocessed.

You can play in any tempo that you find yourself grooving. You can set the main distortion knobs in any position you feel suitable to your sound.

Patch itself is already neatly balanced if you somewhat dialed in similar knob positions. It does not evolve when unattended, but it holds just enough variation without stealing the spotlight from the effectiveness of randomized repetition.

You can make it even more interesting for a good period of time just by doing these few immediate things:
Press 1st touchpad: Create sustained sections, or by changing note length, create variety in phrases.
Press 2nd touchpad: Two FX's at the same time, change finger pressure for a wider range of sounds.

Turn the Attenuator: Affects the timbre of BASS module by introducing additional higher pitched harmonics.

Play with LFO AMT and LFO shape to drastically change the sound.
BD — ATK: Bring in/out Kick
BD — REL: Bring in/out Bassline

Explanation:

BD
This module plays a simple 4/4 kick pattern and a pseudo-melodic bassline with its tail, contributing to the groove. It's mostly left unpatched, as it is quite fun to patch the kick with your fingers and body while playing.

BASS
This module works quite well both in PRC or CV. Both modes change the timbre in such a way that you perceive its sound as the same phrase being played with a distantly similar sound color with/without the bass frequencies. This is the module that carries the whole patch with the topline and it's mostly interacting with other modules in order to change and introduce different parts, in which you will read shortly.

SD
It provides background details, mostly trying to contrast HHT in the back.

HHT
It is not your usual electronic music hat pattern playing on its own, instead its content is glued within the range of 1/16 short rolling hats to half a bar long noise stabs depending on what is being fed into by other modules. It occasionally comes into the mix and goes away (mostly being present), which saves time from bringing this element in and out, while fiddling with other modules, making this one slightly more autonomous.

Performance Tricks:

Firstly, even if you don't touch anything, the machine plays just fine with how the patch is set up thanks to Vlad.

But it's the human factor that decides "what and how long" to play to create satisfying compositions.

The 1st CV touchpad allows you to hold the current moment on the phrase with S/H on SHAOS, it's extremely easy to change "note length" of any moment in the phrase via this way either to create a sustained note or change the groove of what's playing. Also it "very subtly" changes the tempo.

If you think from a songwriter's perspective while playing, it allows you to create contrast compared to its unattended state by creating different sections,

Attenuator slowly brings in extra harmonic content through unorthodox patching when it's almost all the way to the right. When the attenuator is at any position other than all the way left, the 2nd CV touchpad gets activated.

The 2nd CV touchpad affects the timbre of the BASS module as you change the pressure on touch pads, the sound becomes harsher/softer. To avoid accidents while playing, when the attenuator is all the way to the left, the 2nd CV touchpad is deactivated and it will not introduce its effect to the sound.

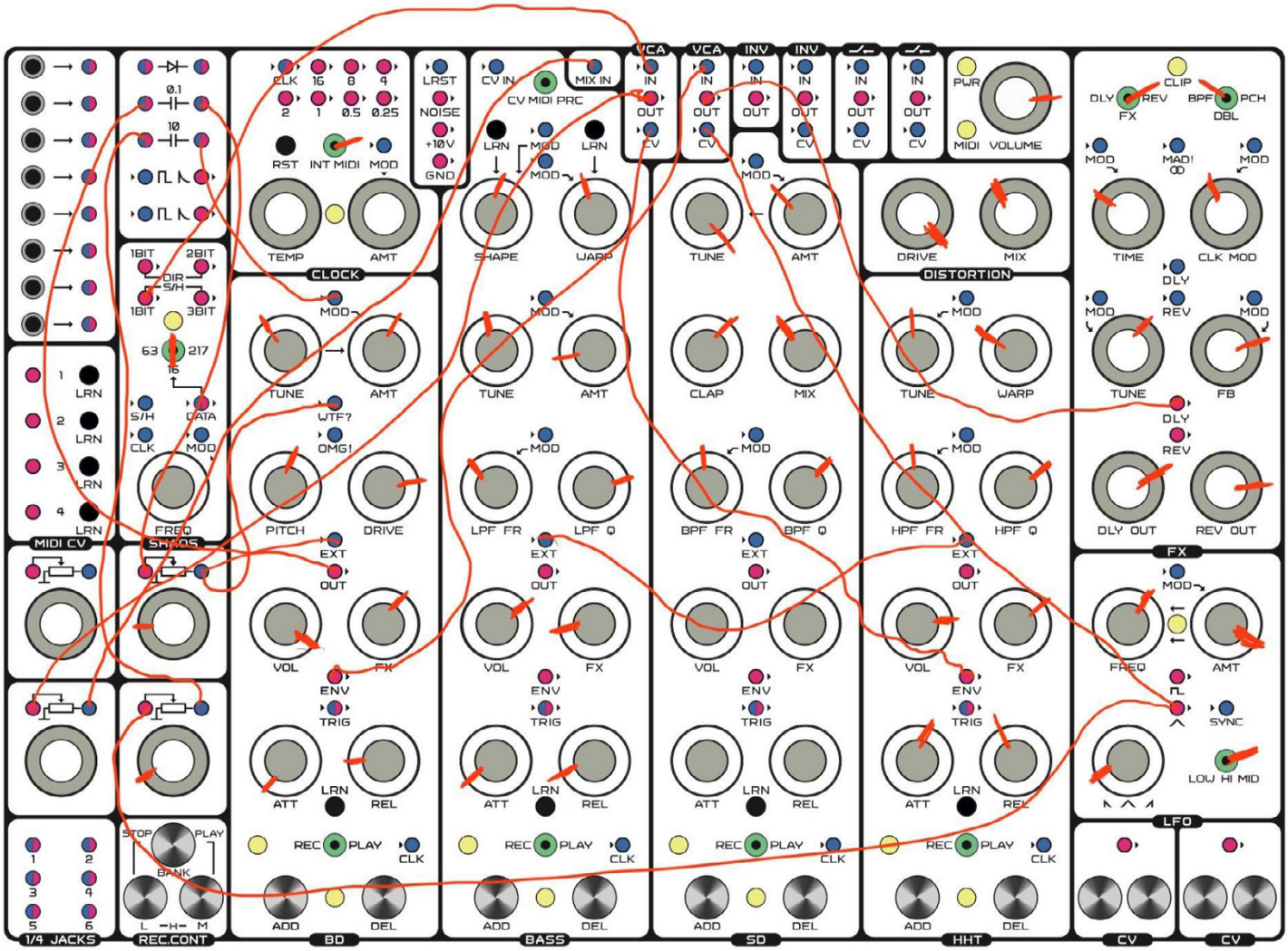
The 2nd touch pad also creates a transient-y lazer FX sound with a contrasting FX tail when you stop touching.

Turning the ATT and REL knobs of the BD module works quite efficiently to bring in or out the punchy side of BD, the melodic bassline part, or both.

Playing with the release knob of HHT can affect its presence without overwhelming the entire mix.

Tempo AMT knob, allows you to change the tempo when you press the 1st touchpad. Current setting is aimed to be subtle, but you can go drastic.

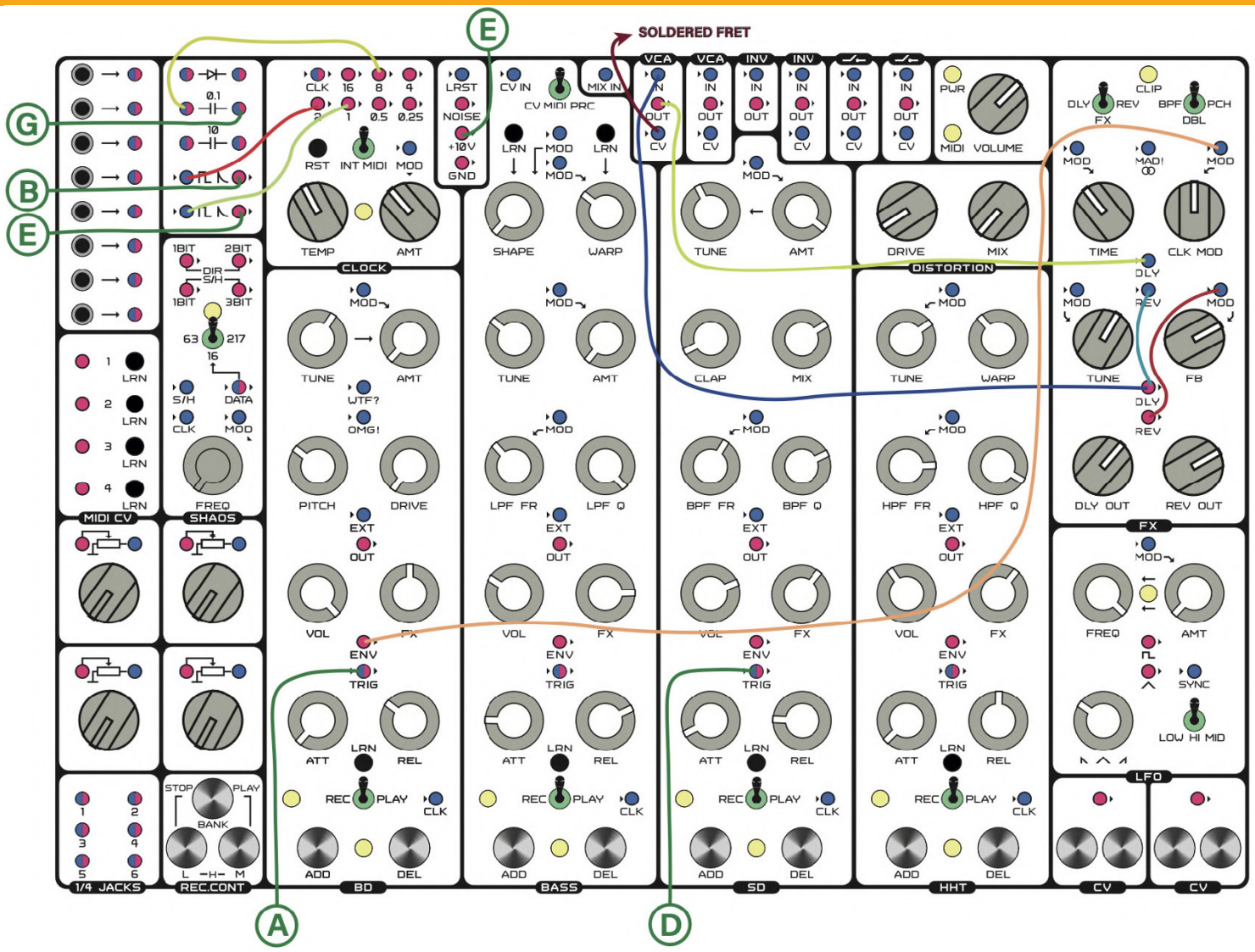
Any knob or switch on the LFO will have a direct impact on the entire sound, especially the topline of the entire patch, with a wide range of sweet spots for you to try.



Patch «U506 P2» by *Punisha*
youtu.be/PVq6xyB0FmU

Trigger BD and HHT channel with identical timing (midi or CV) — use the attenuators and hi-hat env to mix in noise/additional harmonics. Further shaping with the LFO & SHAOS rate tweaks.

WEIRD AND UNEXPECTED PATCHES



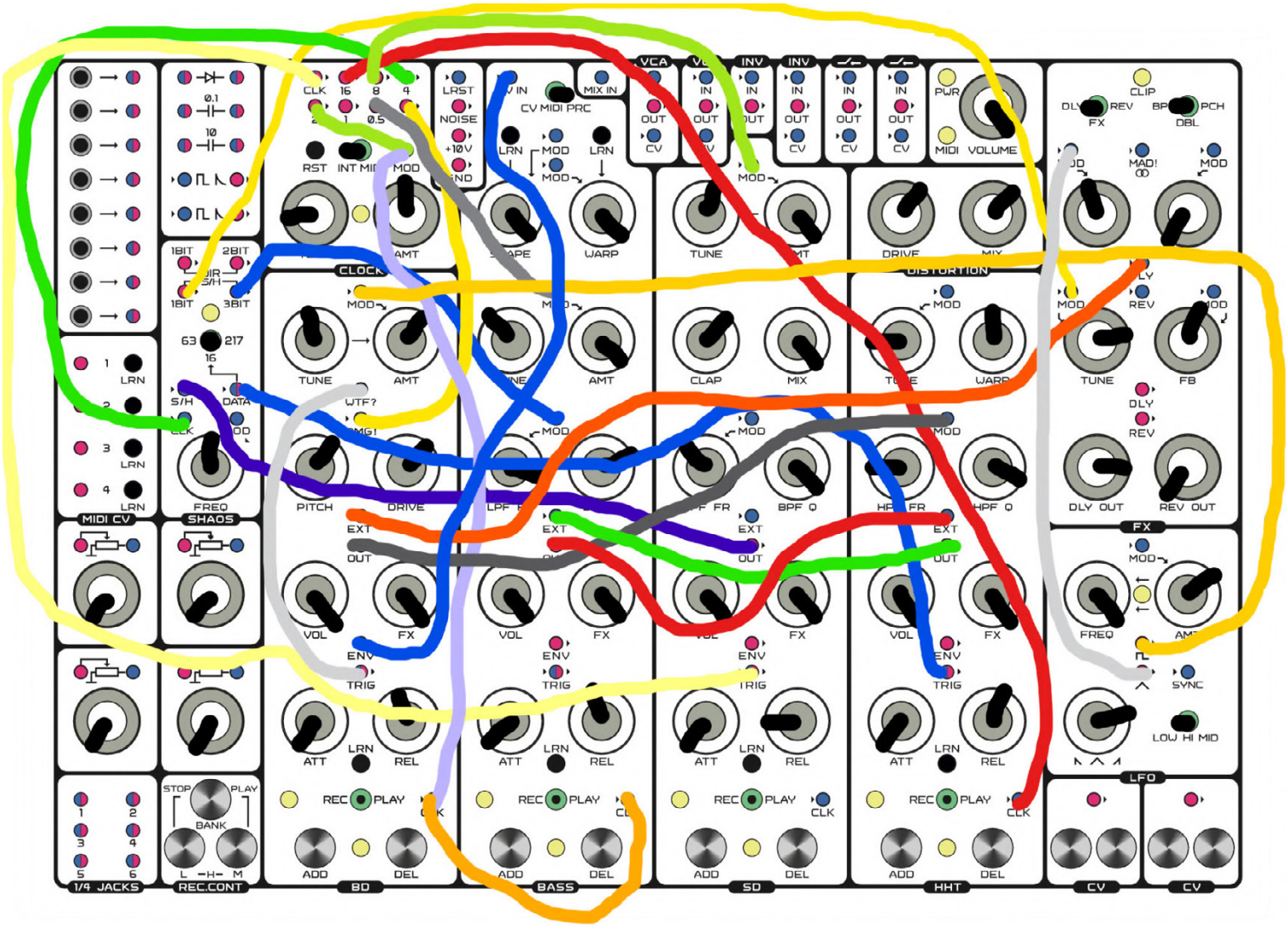
Patch «Pulsitar-23, AKA the Acoustic Mod Matrix» by *Nicky Bagels*
youtu.be/E0MHV28QaxI

Not a specific patch, but a method of using guitar strings as conduits for Pulsar•23 signals. The technique is simple—connect the desired I/O's to the tuning posts of a guitar (or other metal-stringed instrument, ideally with frets). Fretting 2+ strings at the same fret will bridge the signals. For 'Advanced' mode, solder patch points to various frets for multiple dimensions of connection/modulation!

The example provided uses the technique with connections between [String: Patch point] :

E: +10v | A: BD Trig In | D: SD Trig In | G: 2 Trig Out | B: 1 Trig Out | E: 8 Trig Out

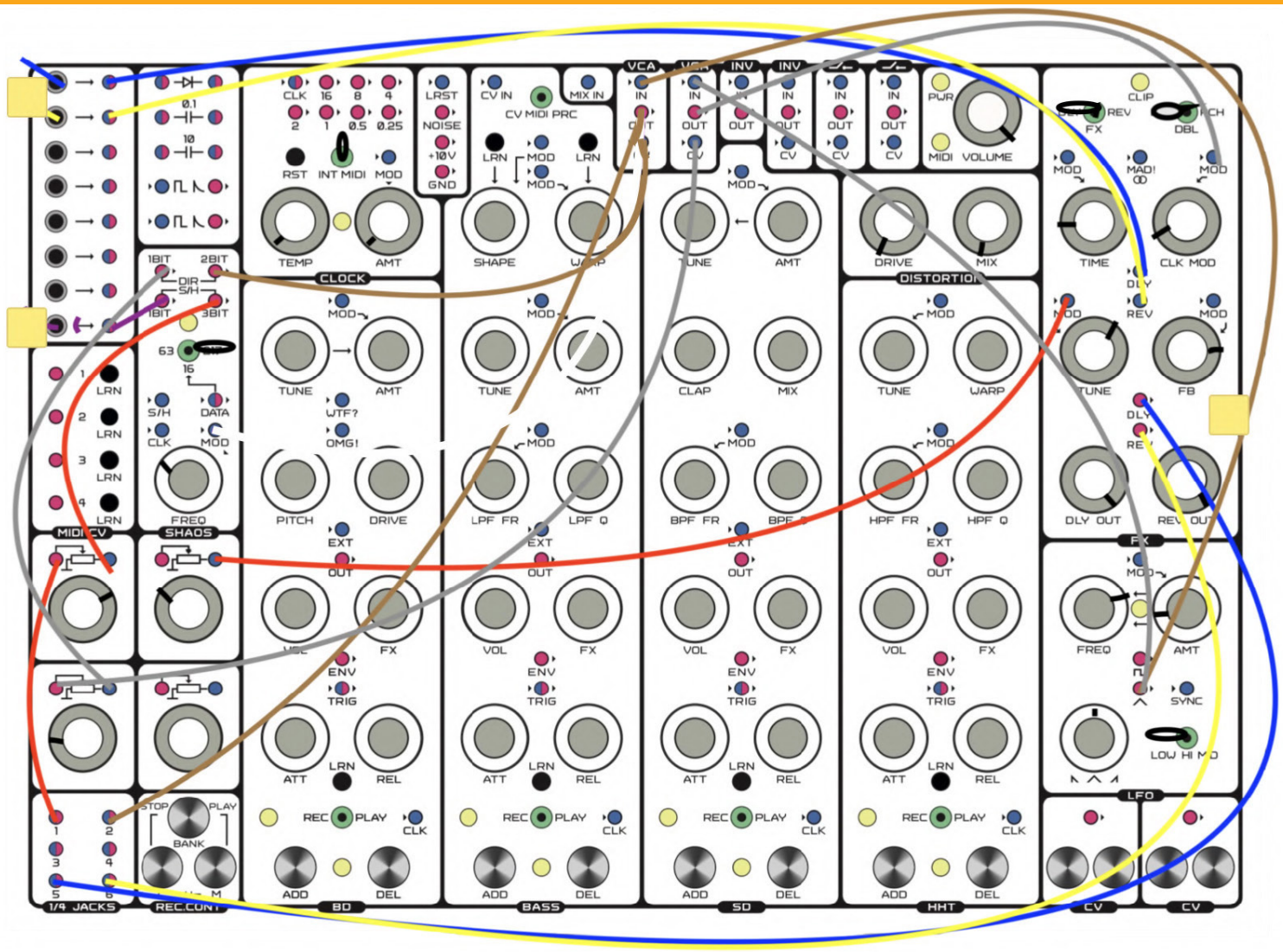
The patch allows playing of the BD and SD with rhythmic variation via fretting. I also like to use the technique to create feedback loops, e.g. in the delay channel by connecting a Pulsar•23 Switch CV In to a modified fret (patch point soldered on). The switch is opened when fretting the E string (+10V) at the fret connected to the Switch CV Input, feeding the Delay Output back into the Input through the Switch circuit.



Patch «Somebody knocks on the door to see the UFO» by *David Dufour*
on.soundcloud.com/ZQ4Mc

Start suggestion: ADD some rhythm on SD and let it go. VOL on SD up. VOL on other channels have little effect but push them up anyway.
Little African rhythm with many small strange coloured water sounds and a rare UFO sound passing through room and space.

Please note: The sound sequence takes well over one minute to hear all sounds created here.



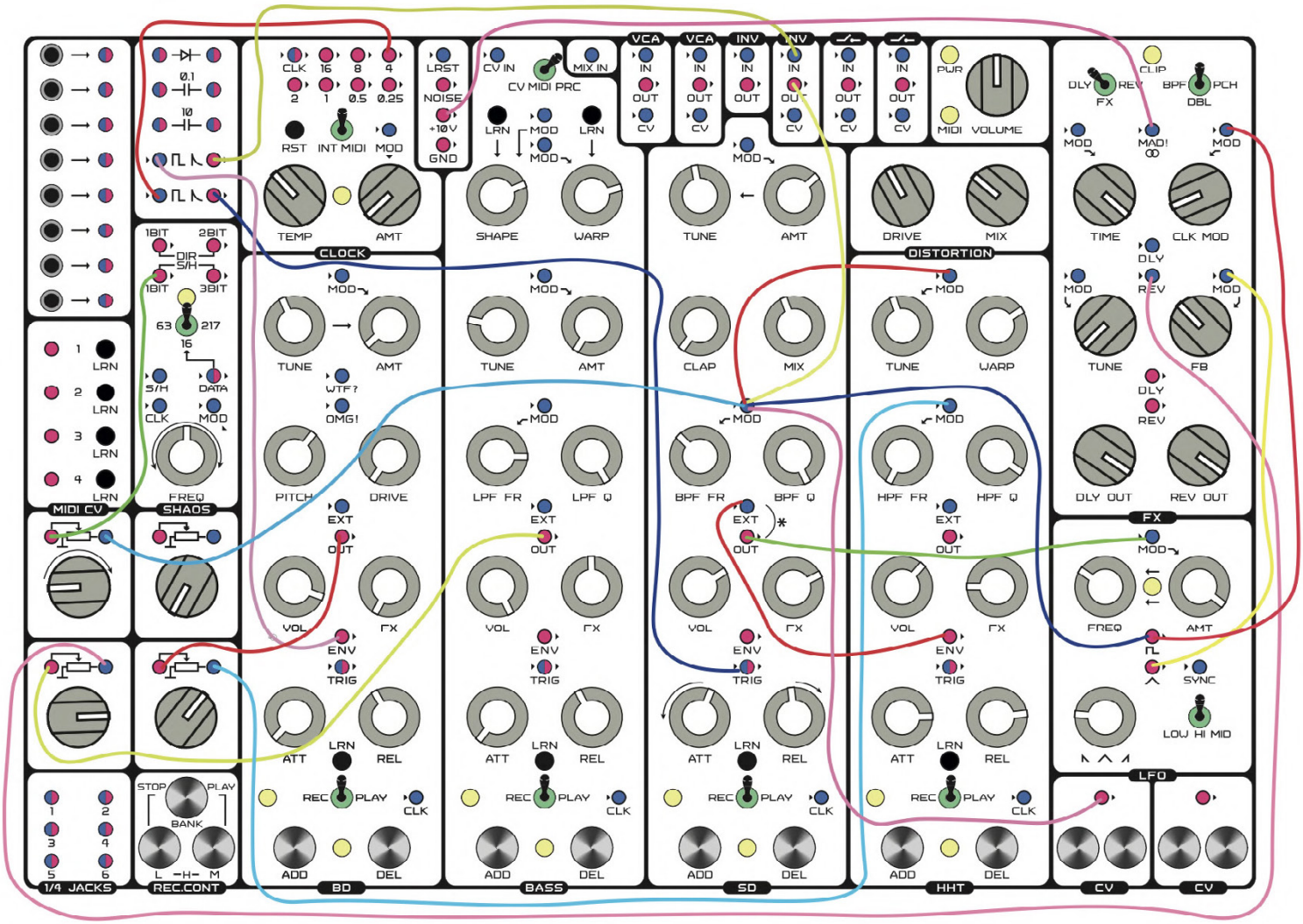
Patch «Redefined Raggedness» by *Brijss*
on.soundcloud.com/X1g1w

Use the looper and trigger sensors to record loops/samples into a sampler and then send it back into the Pulsar FX section for chaotic and unexpected results!

Patch one is directly recorded into a Morphagene using the onboard looper and trigger sensors. A deep kick drum, snappy rim, hihat and growling bass sound can be made using the first template. I recorded all parts dry, and afterwards with delay and reverb (from Pulsar fx section) separately. Experimentation is key, so it is recommended to use your hands and play this instrument while recording!

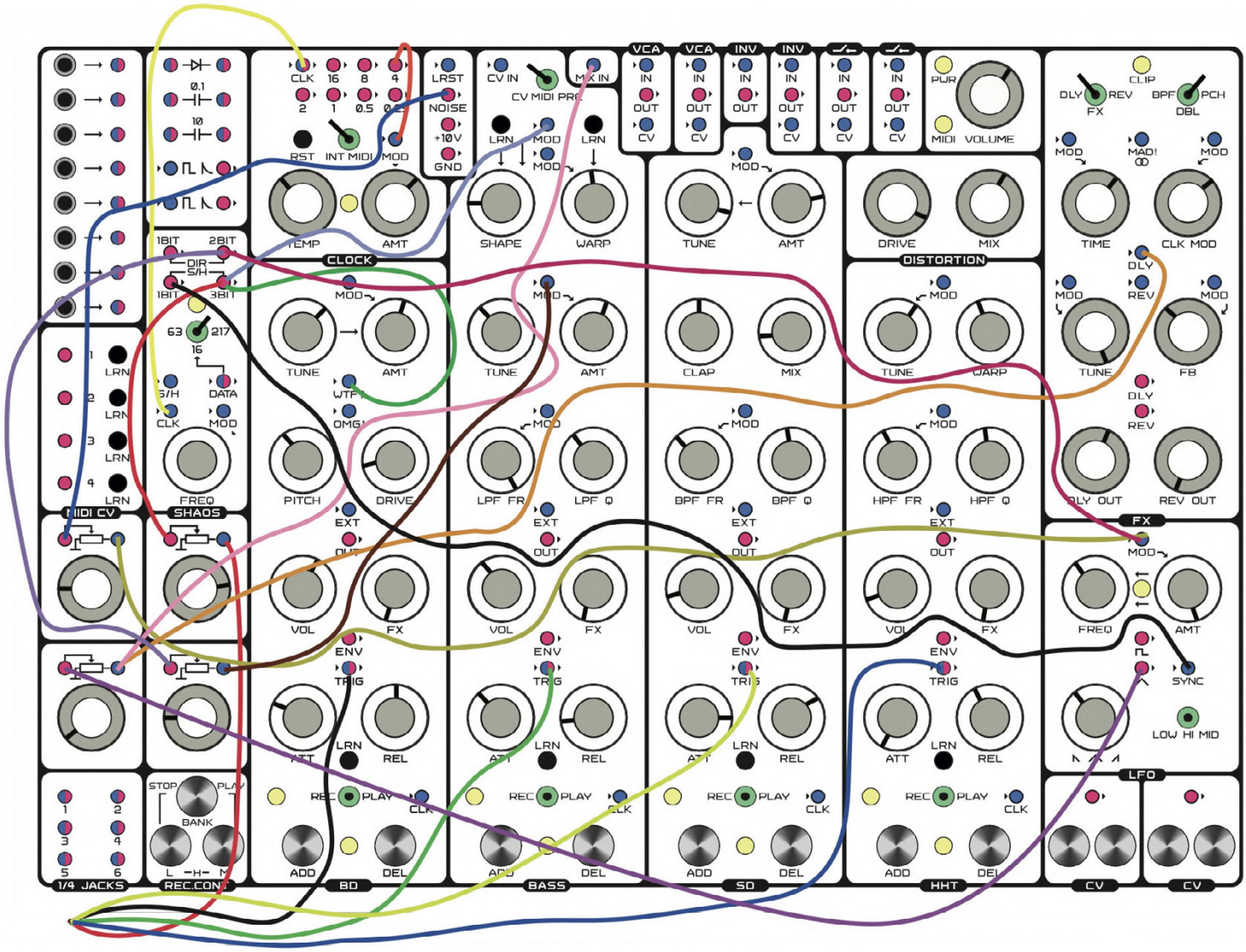
Patch two is the output of the Morphagene back into the Pulsar FX section. The Morphagene and the FX section are modulated by the Pulsar Shaos section and LFO. On template 2 is shown how the FX section is used independently with external audio signals and how various cv signals are sent out.

Pulsar•23 is the only sound source and modulation source used. For precisely constraining modulation signals, I made use of 4 extra attenuator/inverter/offset generators.



Patch «Torture Chamber» by *Soma Love*
soundcloud.com/somalabsmusic/patch-torture-chamber-by-soma-love/s-9aEOR5GYyfY

Patch is a Slow Groove; Round 808-esque Kick, Massive Snare, and Choice of Power Drill (HI LFO speed) or Electric Shaver (MID LFO speed) as torture tools from [HH] voice. Scream and clanky Cowbell provided by [SD] voice. Drum [BD] & [BASS] (Kick and Snare) parts must be input into LR recorder. Increase [SD] Attack to mute Cowbell pulse, and play PAD Manually in tandem with [HH} PAD for drone/Scream effects.



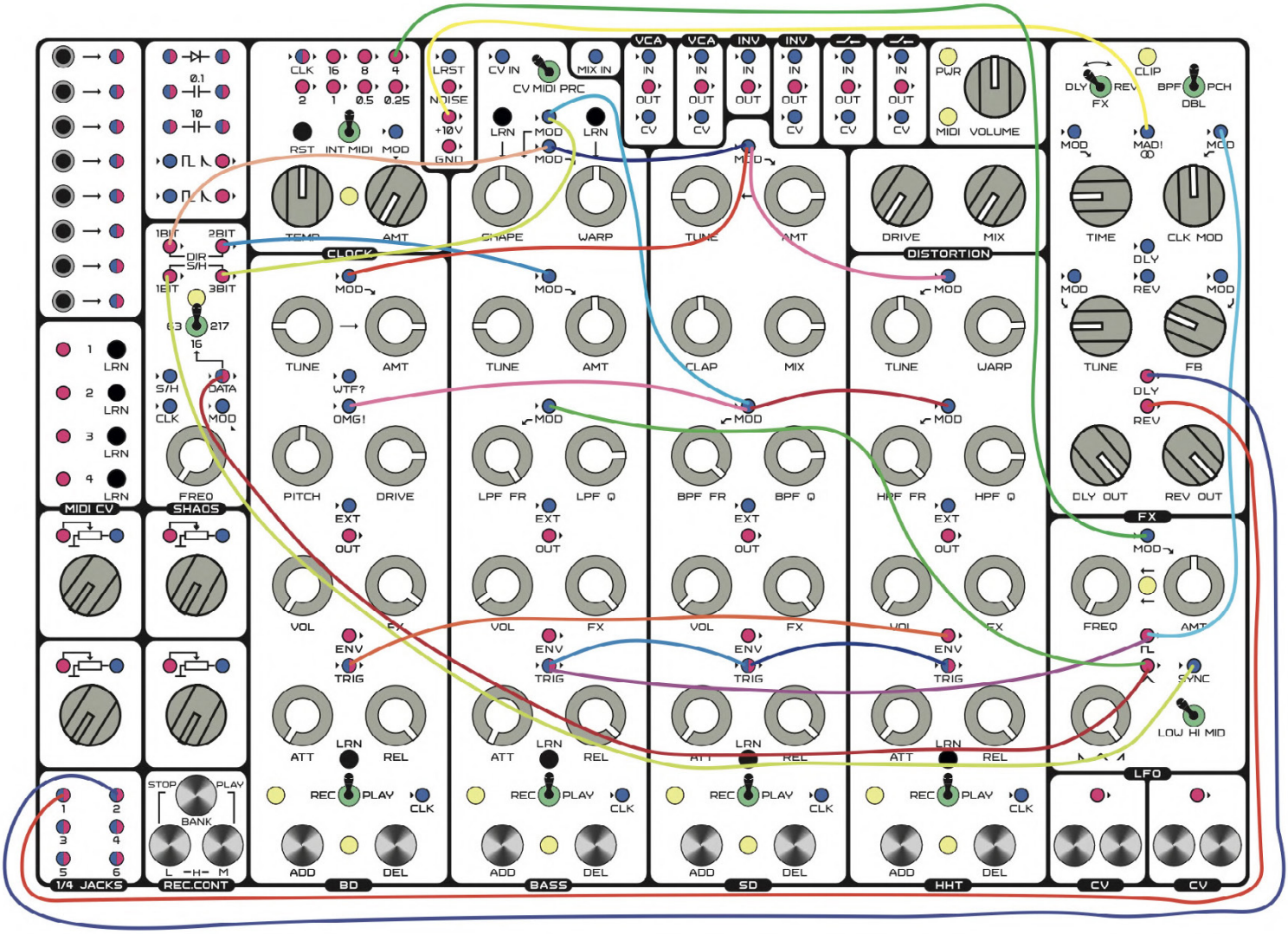
Patch «Complete SHAOS» by *uisato*
soundcloud.com/somalabsmusic/patch-complete-shaos-by-uisato/s-iXShQy2DUGx

SHAOS is in control of [almost] everything. Just play with it [let it run wild in SHAOS 217/63] and enjoy the resulting wizardry. Of course, you can always give it a little more musicality
by setting the SHAOS to 16 bit.

For this one I decided that I'd like to expand the capabilities of the SHAOS Freq by replacing it
with the INT CLOCK and its beautiful AMT knob, to have even more control over the resulting piece/rhythm.

Attenuator 1 [lower left corner] = LFO generated melody's volume [start from the bottom and rise gently]
Attenuator 2 [lower right corner] = LFO generated melody's octave range
Attenuator 3 [upper left corner] = LFO mod noise mix
Attenuator 4 [upper right corner] = Amount of CV that'll go to all TRIG in modules

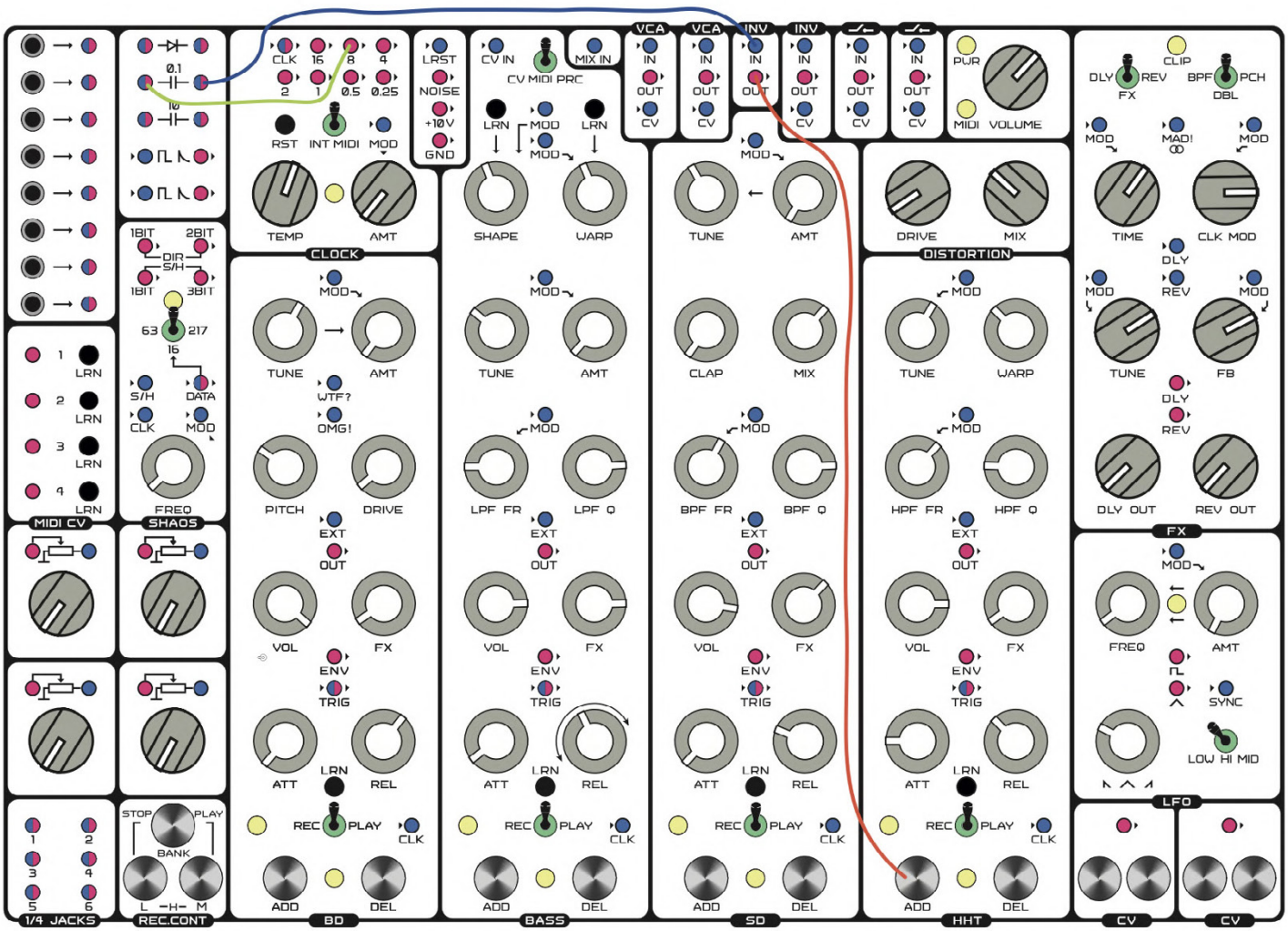
DOPE PATCHES



Patch by *Dopesmoker*

on.soundcloud.com/eeKp2

This is my main patch for Live Performing and also for sampling at the studio. The main feature is that you control everything with 2 knobs—LFO and SHAOS. The result is always different but sounds massive. I usually use BASS as the main voice with this patch, and use other voices to sound up.



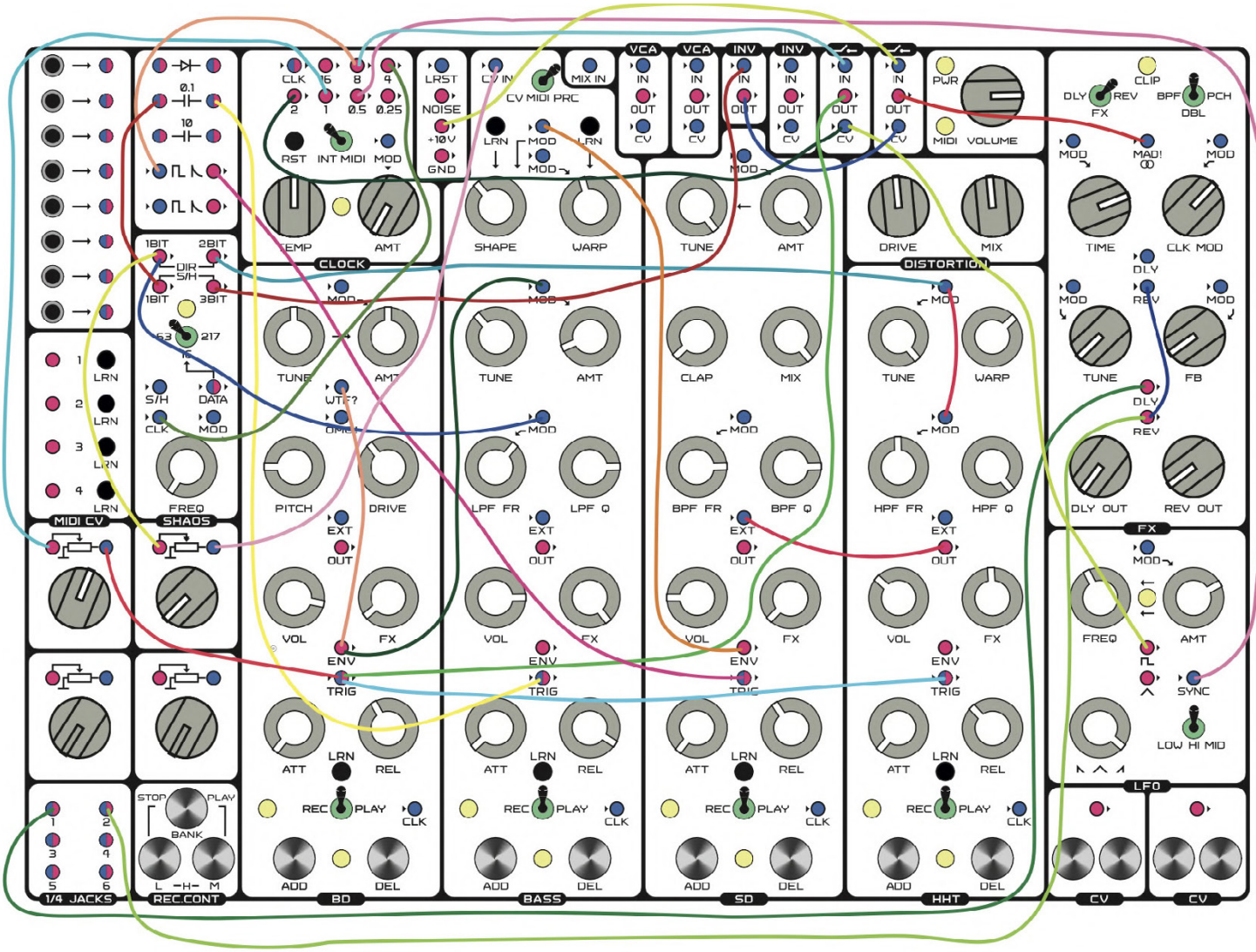
Patch «The Inverted CV Recorder» by *Nicky Bagels*
youtu.be/jA7DYs3hYWc

The Inverted CV Recorder: How to record Gates & Triggers direct to the CV Looper.

This patch alters gate and trigger signals for direct recording to the Pulsar CV Looper:
1) Start at any Clock Divider pin
2) If desired, bend the signal with capacitor or pulse converter (pure gates work)
3) Invert the gate/trigger/pulse signal using one of the Inverter circuits.
4) Connect the Inverter out to one of the 'ADD' pads — the voice will be triggered.
5) Now, flip the CV looper switch to 'REC' — the pattern can be recorded!

General Patch Guidelines:
[Clock Divider] > (Switched) Inverter > 'ADD' Pad
[Clock Divider] > [Pulse Converter / Capacitor] > (Switched) Inverter > 'ADD' Pad

Example Patch:
Clock Divider '8' > 0.1uF Capacitor > Inverter > HHT 'ADD' Pad
The technique is useful for recording accurate and complex rhythms quickly, though it may not always respond the way you might expect, and triggering a voice this way may create a different timbre than through the Trigger Input. I found that it creates interesting results when combined with the 'Clap' function of the SD module.



Patch «Ahinea» by *TAET*
youtu.be/UcvUvimM5zA

The patch plays by itself. No additional equipment required. Maybe just a mixer to use Pulsar's stereo FX feature.

BD
TRIG 1 CLK1 → ATT1 (2 o'clock) → TRIG
TRIG 2 CLK8 → SW1 (CV = CLK2 + LFO Rect) → TRIG
ENV 1 → WTF?
ENV 2 → BASS TUNE Mod (optional)

BASS
PERC mode
TRIG: S/H 1BIT → Cap. 0.1 → TRIG
SHAPE Mod = SD ENV
LPF FR Mod = DIR 1BIT
CV: DIR 1BIT — ATT2 (7 o'clock — a bit) → CV IN

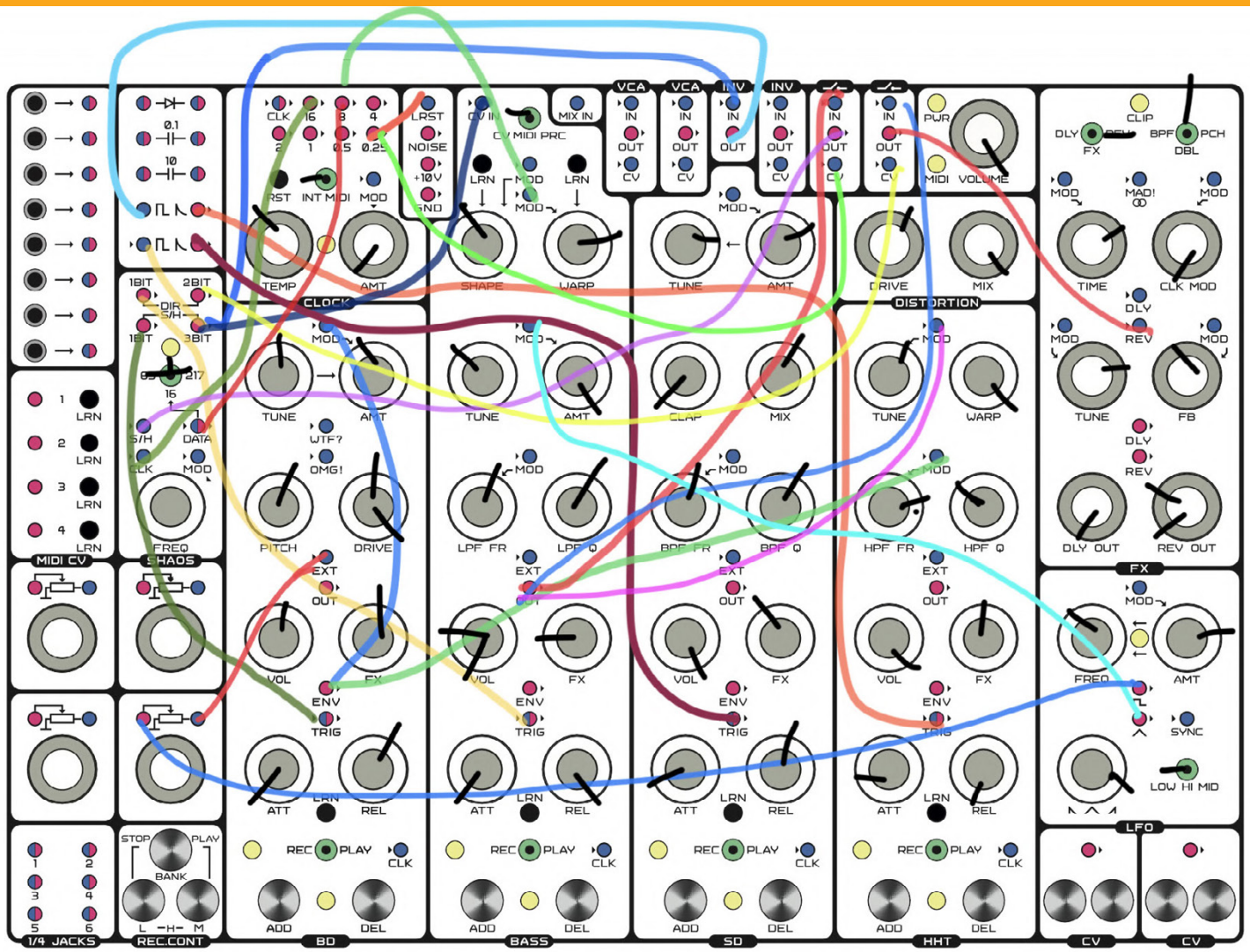
SD
TRIG: CLK8 → Gate to Trigger → TRIG
EXT = HHT OUT

HHT
TRIG = BD TRIG
OUT → SD EXT
TUNE Mode = HPF FR Mod = DIR 2BIT

LFO
SYNC = CLK 0,5

SHAOS
CLK = CLH4

FX
MAD!: +10V → SW2 (CV: S/H 3BIT → INV → CV) → MAD!
REV OUT → REV IN
REV OUT → Left Out
DLY OUT → Right Out
(Left and Right Outputs to be mixed with the Main externally)



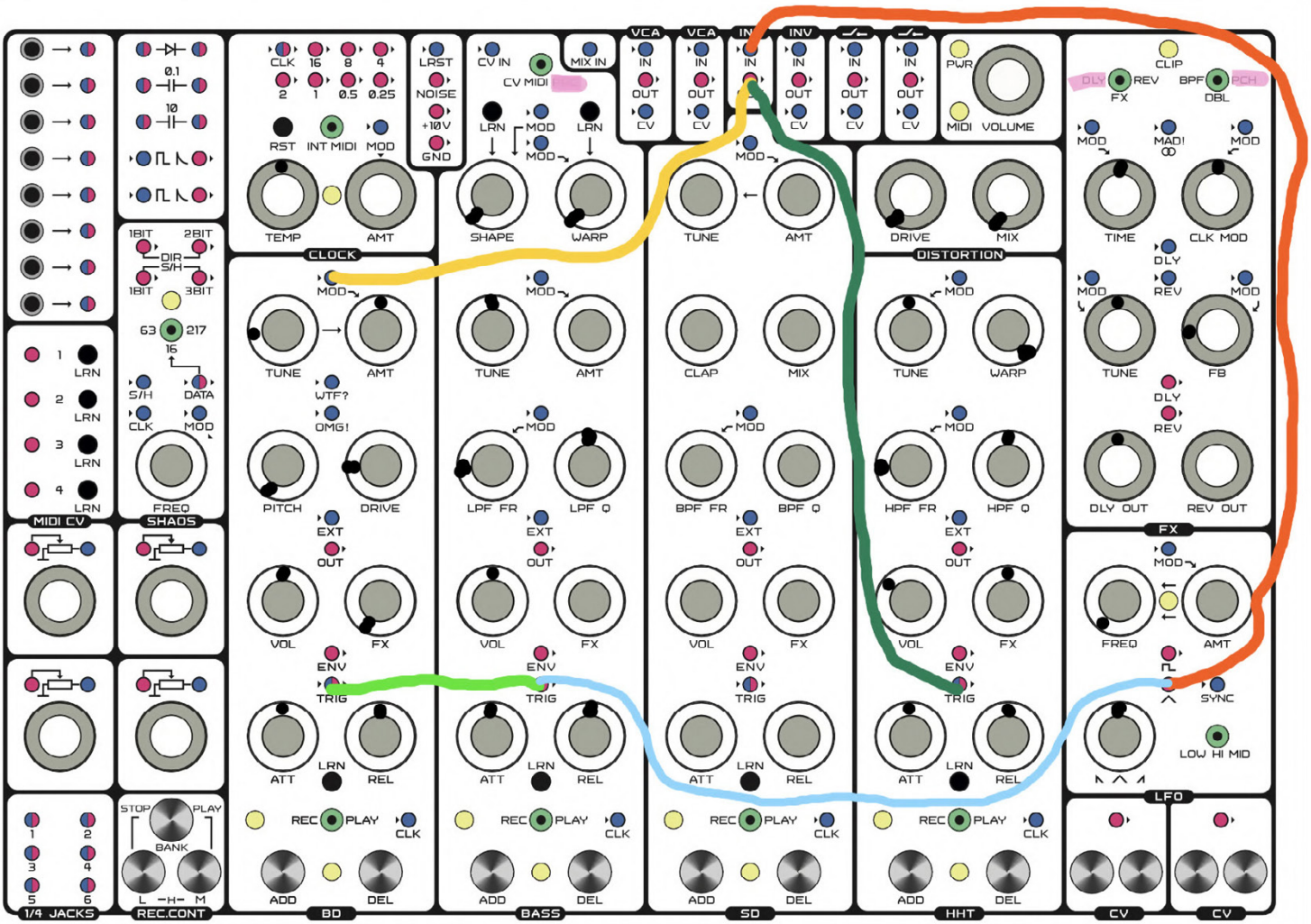
Patch «Shaos breakbeat» by *Krismenn*
youtu.be/FSPEnHy0Jx0

This patch seems complicated but it's easily reproducible! Shaos is used as a sequencer to trigger each voice of the Pulsar. (no looper, no external sequencer involved)
You can make a kind of groovy breakbeat with that technique .

Here the basis of this patch:
• Start by synchronizing the Shaos to CLK divider 16.
• Then patch these Shaos pins to triggers:
1 Bit dir to trig BASS
1 Bit S/H to trig BD
3 bit to pulse converter to Trig SNARE
3 BIT to inverter to pulse converter to trig HHT.
Add notes variation by patching 3 bit to CV BASS.

Bodypatching: Play the patch by connecting clock dividers to Snare and HHT trig with your fingers.

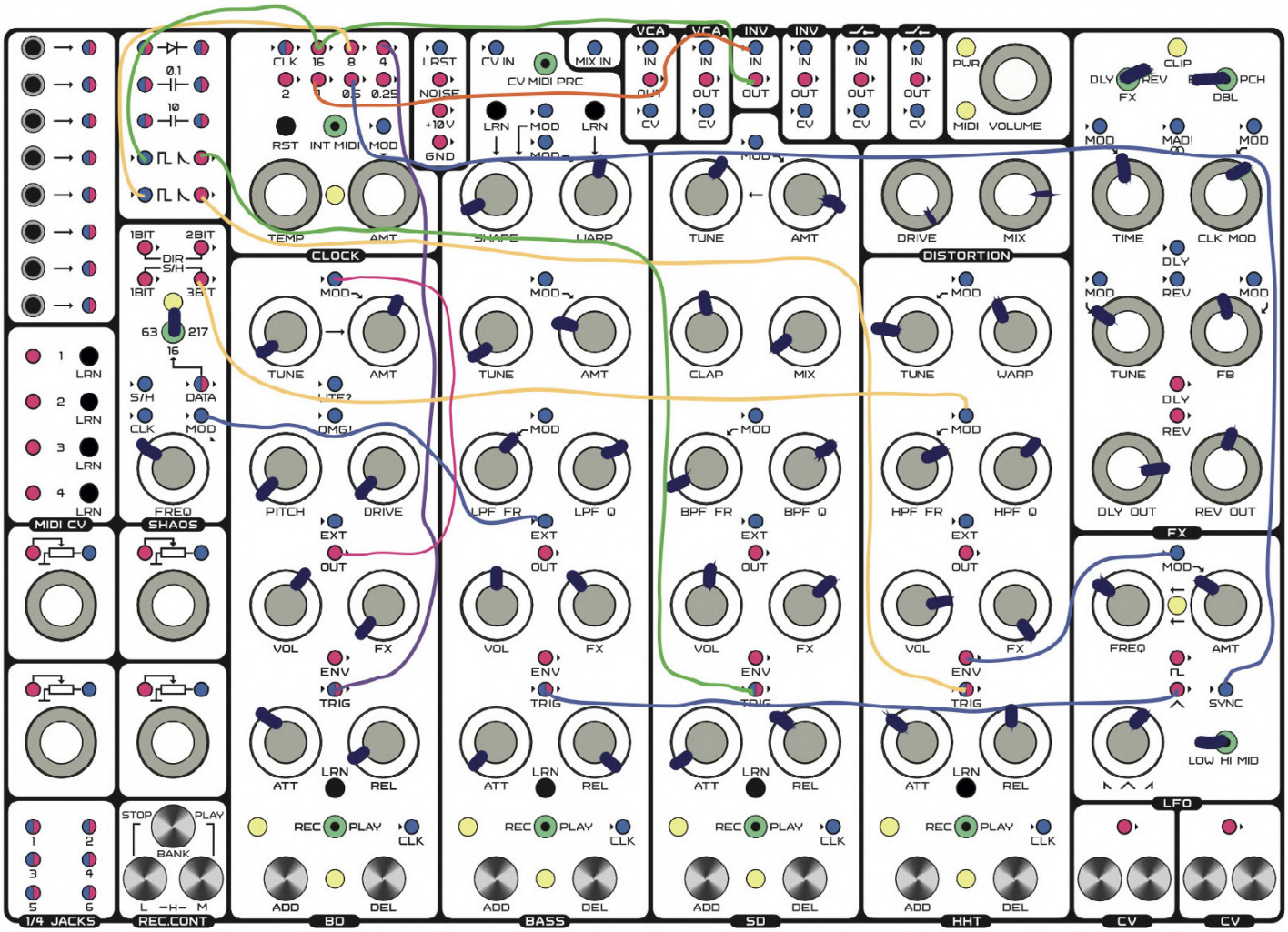
To go further
FM the bass with the LFO sine, use the LFO in Low position first. Then try hi and mid...
Send Bass sound to reverb by passing it through a switch opened by Shaos or CLK divider...
Add hi pitch to BD by sending LFO (Hi position) square to attenuator to BD EXT
This is the basis, there are more cables in the patch for more variation. All are in the patch sheet.



Patch «Ankara» by *just ask*
on.soundcloud.com/rXdQt

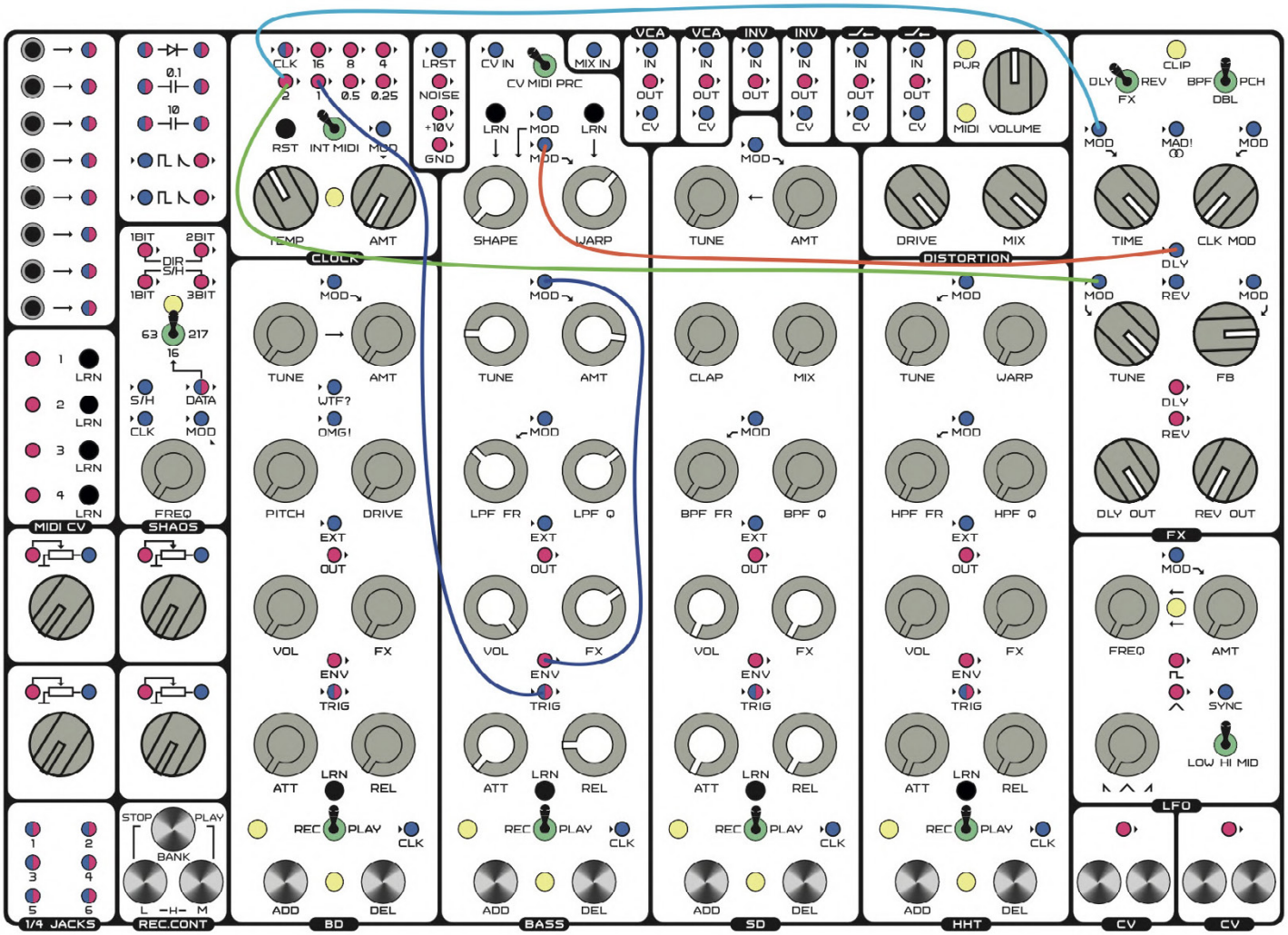
This is a patch that is very quick and easy to recreate, and every time a stressed musician comes to my studio and feels a bit uninspired, I quickly set up this patch to create an inviting sonical void that most people would want to start getting into biz.

Explanation:
Basically a normal and an inverted LFO triggering contrasting yet open sounding sustained "noises" on BASS module on PRC setting and HHT. The nuance is hidden at the BD module, taking the support role of glueing both sounds with its subtle pitch movement.



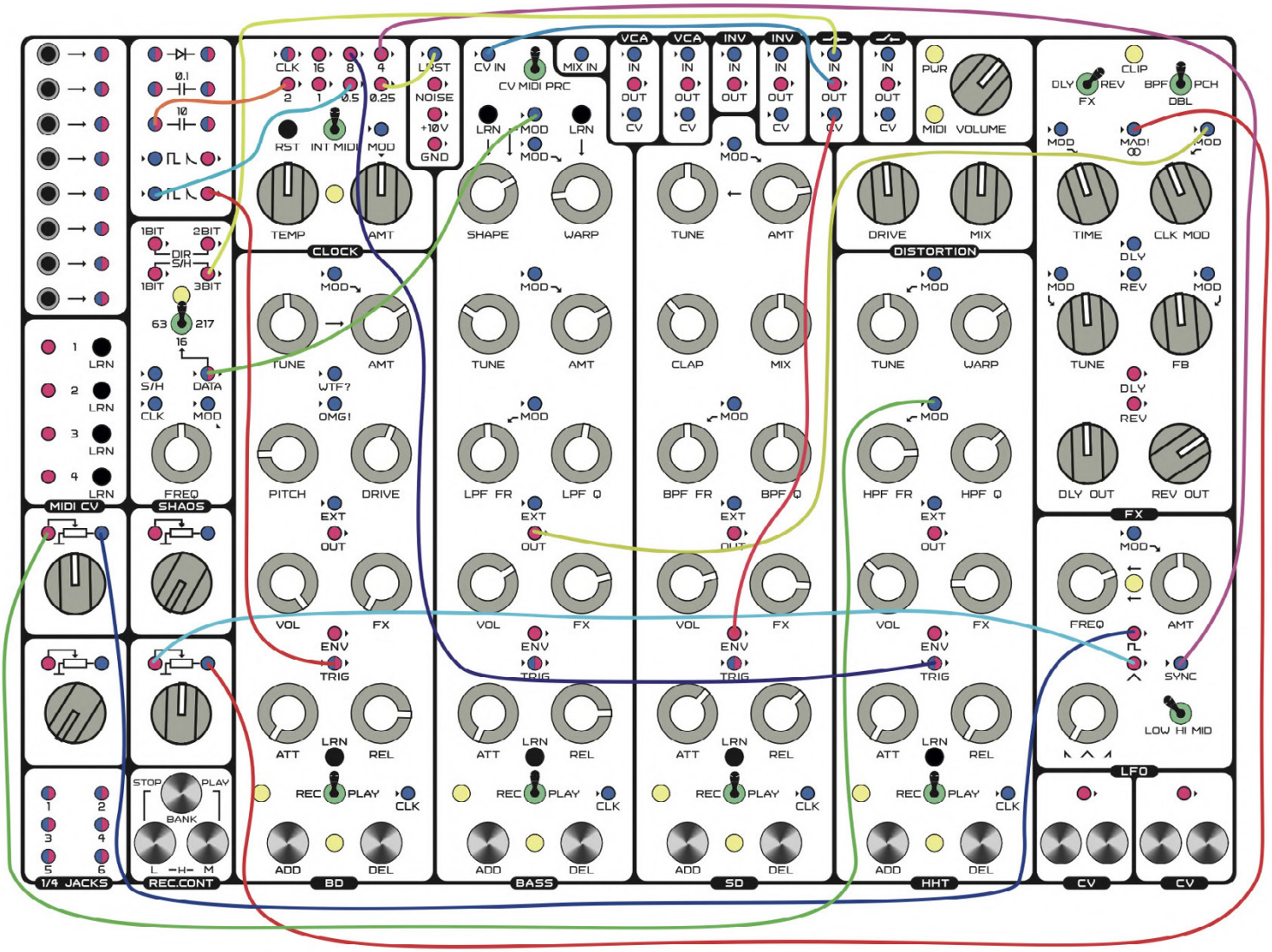
Patch by *Ina Vukmirovich*
on.soundcloud.com/Xxw6t

This patch is triggered with the internal clock. Play with the SD filters and use your fingers to connect the two modulation inputs on the HHT to create some interesting dynamics. Experimental with maybe a mixture of DnB and dub techno elements, the textures can otherwise be used in many different applications.



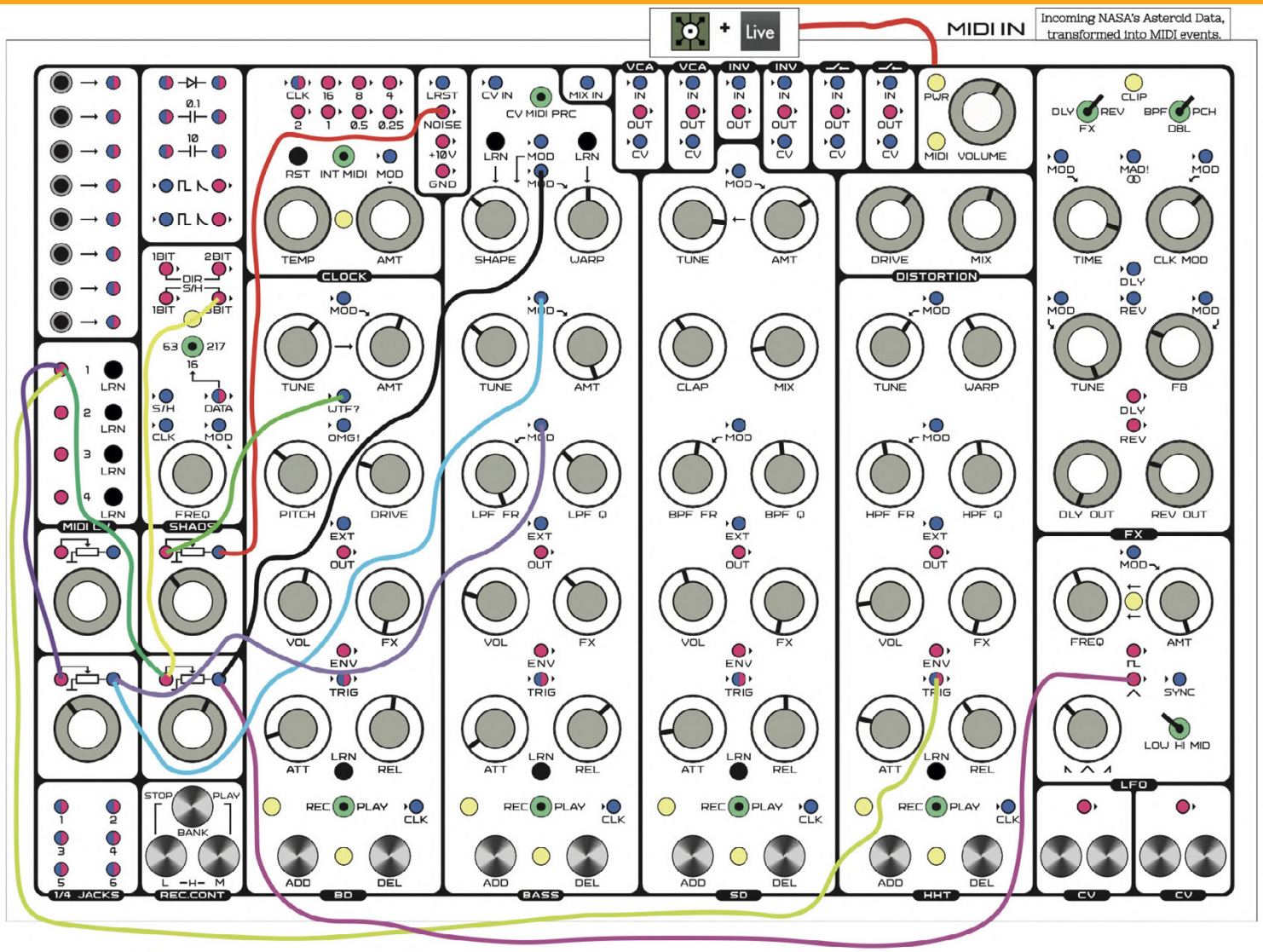
Patch «Repear Bass» by *ZEFEAR*
on.soundcloud.com/ntyRp

Fat, dope and kickass bass. Put it everywhere if you wanna have an explosive groove.
Try to turn TUNE of BASS to change the key of the bass.



Patch «The Rat From Altadena» by *BbartokK*
youtu.be/ATi0j9JvMJU

The Rat From Altadena was inspired by The Squirrel from Pasadena which was itself inspired by The Girl From Ipanema. This patch has the BD on every downbeat and SD on beats 2 and 4 (recorded in loop). It starts with a drone from BASS that has some cv input coming in from the Shaos. I manipulate the tune and feedback knobs to add some spice. The bass notes turn into a 3-2 clave loop. The grittiness comes from the LFO signal sent to one of the attenuators which goes to MAD! Playing with reverb/feedback/delay gives it some color.



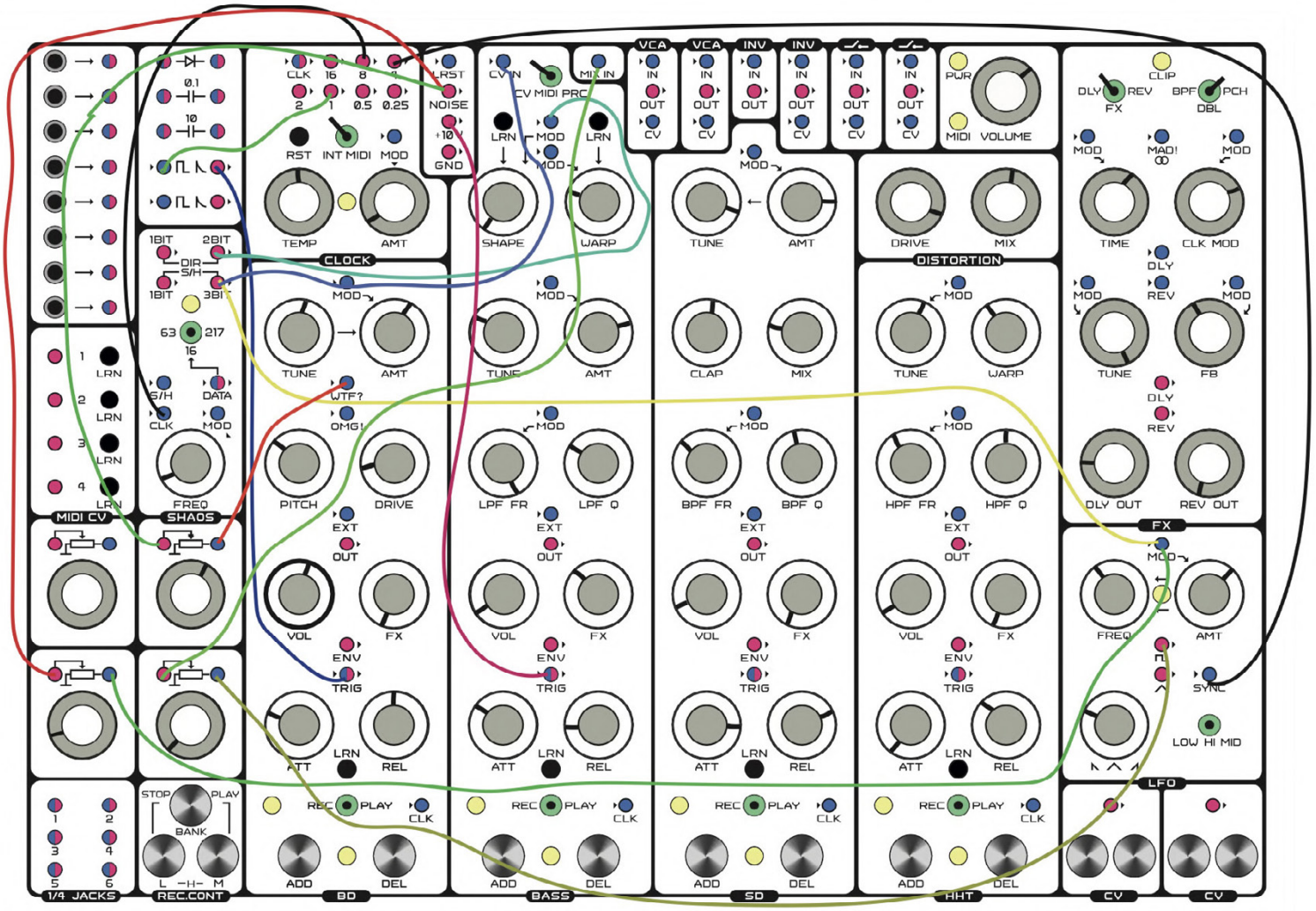
Patch «Nasa's Asteroid Data» by *uisato*

soundcloud.com/somalabsmusic/patch-nasas-asteroid-data-1-by-uisato/s-S9aA4zHEZXg

Nasa's Asteroid Data — Generative MIDI — Julián
Through the use of NASA's APIs and TouchDesigner, I've once again captured near-earth space object [asteroids and fireballs] data in real-time, and used it to trigger MIDI [out] signals in Ableton Live. Said signals are then feeding my beautiful Pulsar•23 through MIDI [in].

To add a little more musicality to the experiment, I decided to iterate through the data of the last 32 objects that passed close to Earth between the selected dates [pointed out in file's name].

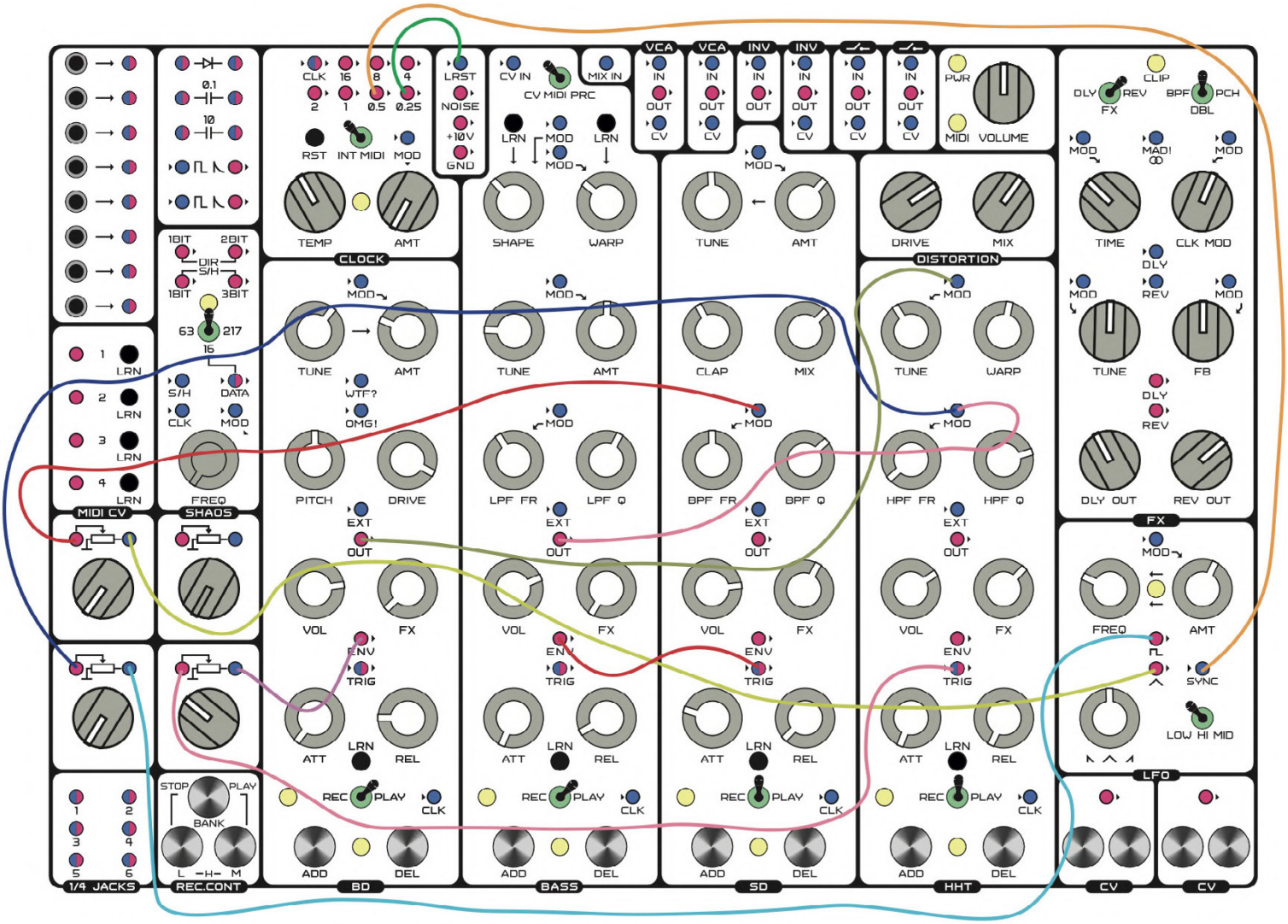
Data goes as follows:
total-radiated-energy → Bass notes + LRN1 HHT + Clock + Attenuator 1 and 2 [lower left & right]
impact-energy → BD Trig
latitude → Bass Shape
longitude → Bass Warp
velocity → SD Trig



Patch «Digital Hardcore» by *uisato*
soundcloud.com/somalabsmusic/patch-digital-hardcore-by-uisato/s-m82OjgHW41T

Just let the arpeggios flow and charm you. I left both SD and HHT blank for you to create your own sequence.

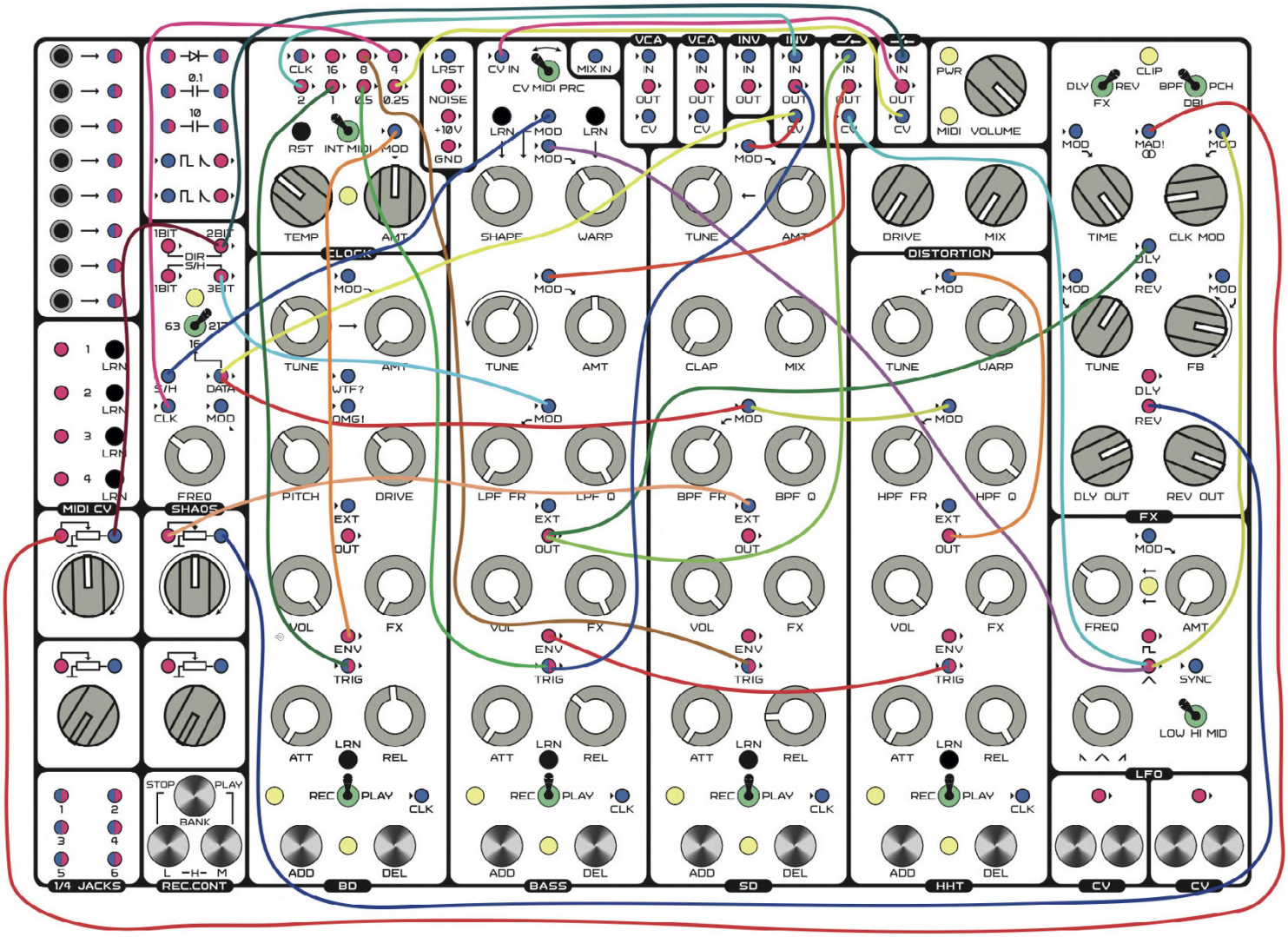
PS: This BD patch is one of the best I tested, sounds exquisite.



Patch by *John LG butcher*
youtu.be/eSN9MSf5pxA

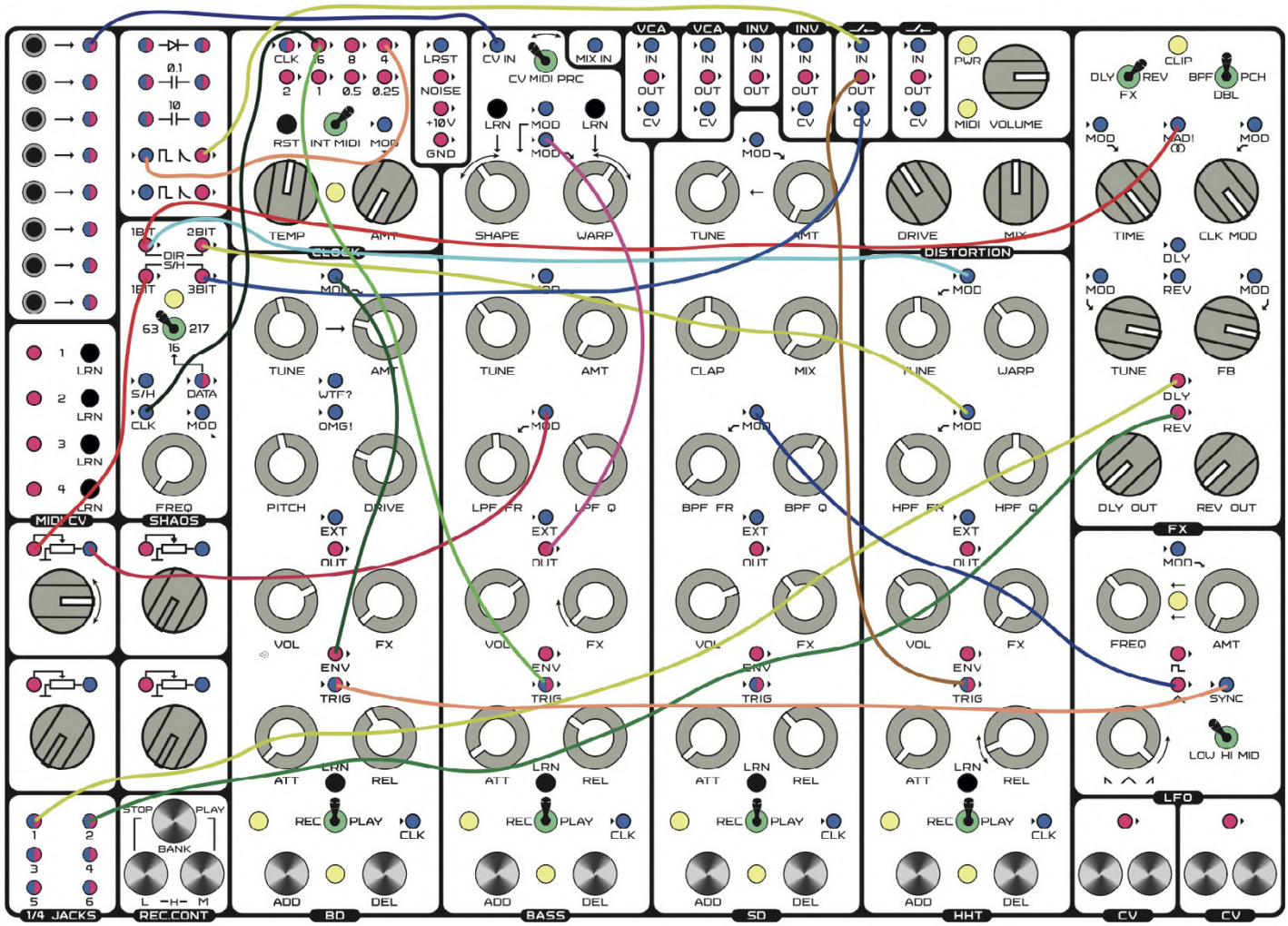
Play the beat as in the video and adjust attenuations to add dirt as desired!

GROOVY PATCHES



Pulsar 23 «Timed Shaos» by *Nealwho*
youtu.be/L7yLpNnXIcY

This patch gives you two alternating tempos, with an adjustable ramp down tempo. The CLOCK TEMP controls the base tempo while the BD is not triggered/played. The CLOCK AMT controls how much it will speed up while the BD is triggered/played. The BD REL controls how long it takes for the sped up CLOCK AMT to ramp back down to the set CLOCK TEMP. The longer the release, the longer it takes ramping down to the set CLOCK TEMP. Connecting the BD to clock divider 1 or 2 will have it sound like 4/4 tempo, but it is not. The SHAOS is clocked and tweaking a bunch of MODs including MAD! in the FX giving an aliased skipping/stutter effect when the attenuator is turned up. This patch would be good for Industrial music.



Patch «Engel» by *TÆT*
youtu.be/7oItV6L-xhA

The patch is meant to be sequenced externally (the drums with MIDI and the Bass/Perc with CV). I created a full patch list with all the connections, a sequence table and some explanations (see below), so it's possible to reproduce it in detail since it doesn't use any sound sources except Pulsar.
An external sequencer (Five12 Vector) was used. The drums operated via MIDI and the Bass — with CV. Use Pulsar's 'Learn' function to connect your MIDI drums one by one (BD, SD, HHT). For the Bass sequence you can use CV output only (the patch uses one of Pulsar's Gate to trigger the Bass channel). For the start, recommended knobs and switches positions and suggested connections can be used: please see the following scheme. But of course you can tweak literally every knob—there are a lot of great combinations and sweet spots.

BD
MIDI from External sequencer
ENV → Tune Mod
TRIG → LFO Sync

SD
MIDI from External sequencer
LFO (tri) → BPF Mod

BASS/PERC
CV is from external sequencer (the basic sequence is on the last page)
TRIG = CLK 16
OUT → Mod Warp
SH 1Bit → ATT → LPF FR Mod
Use BASS/PERC Switch while playing.
Use ATT knob while playing for skipping notes and other interesting effects. Tweak Shape and Warp all the way. It should be great in both, Bass and Perc modes.

HHT
MIDI from External sequencer
TRIG: CLK4 → Gate-to-trigger → SW1 (CV = SH 8Bit) → TRIG
DIR 1Bit → Mod Tune
DIR 2Bit → HPF Mod

LFO
SYNC = BD Trig, Low Switch Position

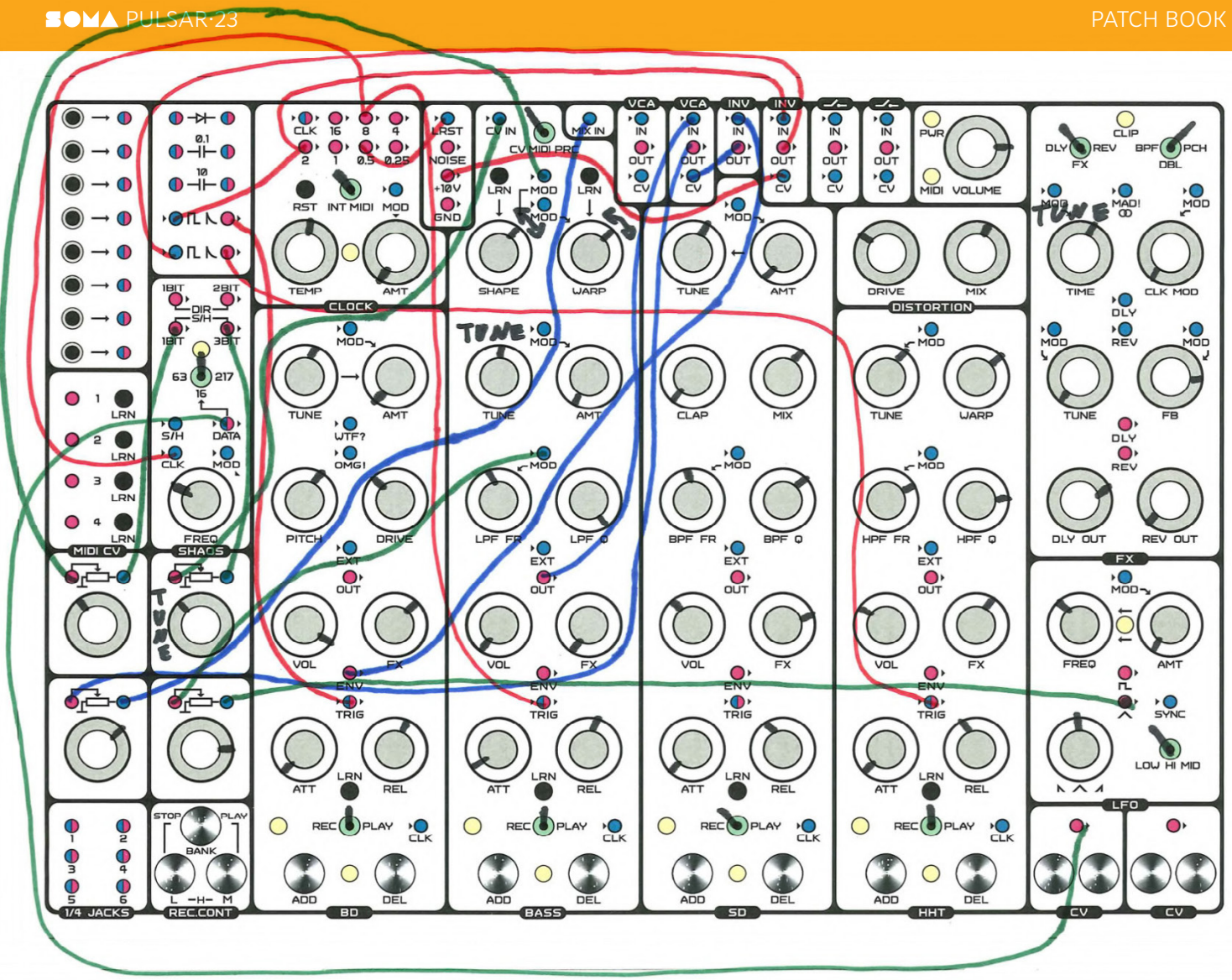
SHAOS
CLK = CLK 16

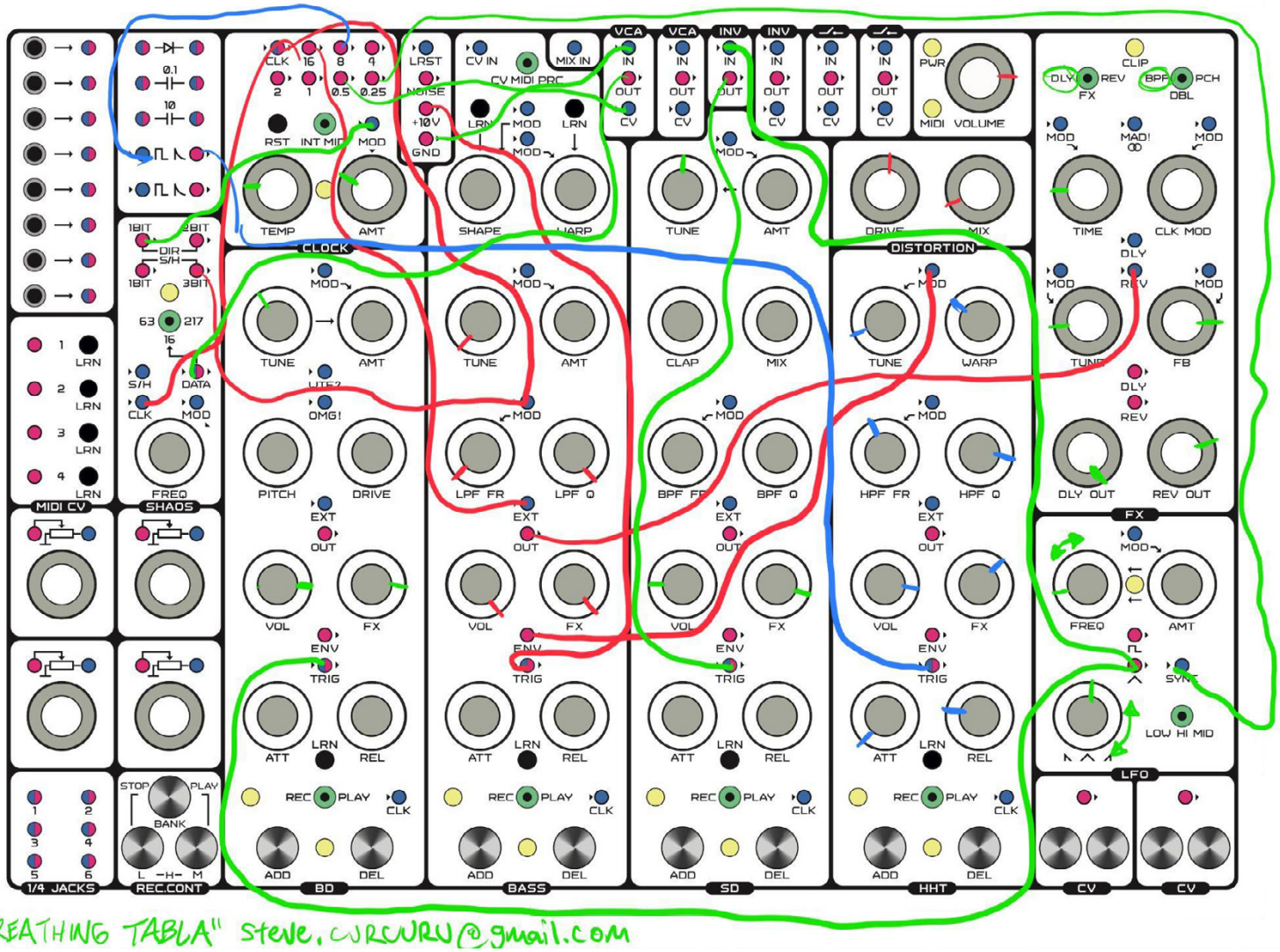
FX
MAD! = DIR 1Bit
REVOUT → Left Out
DLY OUT → Right Out
(Left and Right Outputs to be mixed with the Main Out externally)

SEQUENCE EXAMPLE
Here is a sequence I created with Five12 Vector Sequencer. It's 16 step for each part in F dorian and 122 bpm. I'm pretty sure it's possible to repeat it using different sequencer and here are some details.
"-" — pause
"J1" — jump to first bar
"//" — ratcheting (two notes instead of one)
"////" — ratcheting (four notes instead of one)
"leg" — legato (100% gate length)

Step No	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BASS note	Ab	F	C	F	F	F	F	F	F	F	F	C	F	Ab	F	F
BASS octave	1	1	1	0	-1	0	-1	0	-1	1	0	1	1	1	1	0
BD note	O	O		O	O	O		O	O	O			O		O	O
BD Accent	A			A					A				A			
HHAT	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O	O
HHAT Accent			A			A		A		A				A		
BD & HHAT event	-	//		J1	//		//	J5		J4	//	J9	-	J11	-	-
Event Prob %	25	30		30	10		15	25		30	30	30	40	30	15	35
SD Note			O		O	O		O		O			O	O	O	O
SD Event			-		leg	////		-		-			leg	////	-	-
SD Event Prob %			60		60	15		60		30			60	15	60	60
SD Gate Length %			5		10	2		2		2			5	2	25	25

You can skip the probability rows — just set the note off if the probability of muting is more than 50%. Probability amount and gate length are approximate. Bass Oct is relative (just proportion of octaves). Please feel free to experiment with all parameters and sounds, I really hope it inspires you to discover some new music and sounds!

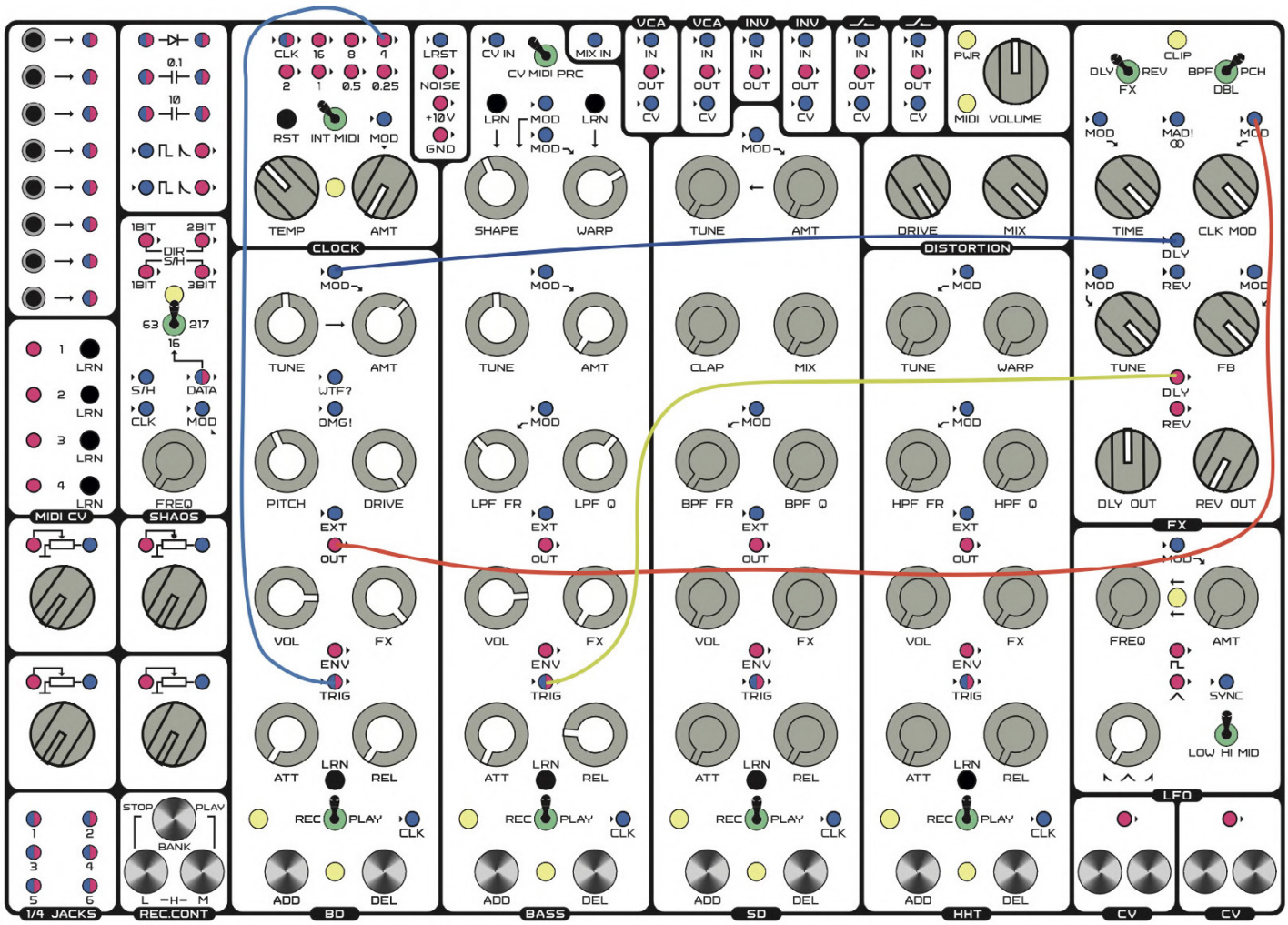

CLOCK
DISTORTION
FX
LFO
MIDI CV
SHAOS
1/4 JACKS
REC.CONT
BD
BASS
SD
HHT
CV
CV
TUNE
TUNE
TUNE



Patch «Breathing Tabla» by *Steve Curcuru*

on.soundcloud.com/e2qqN

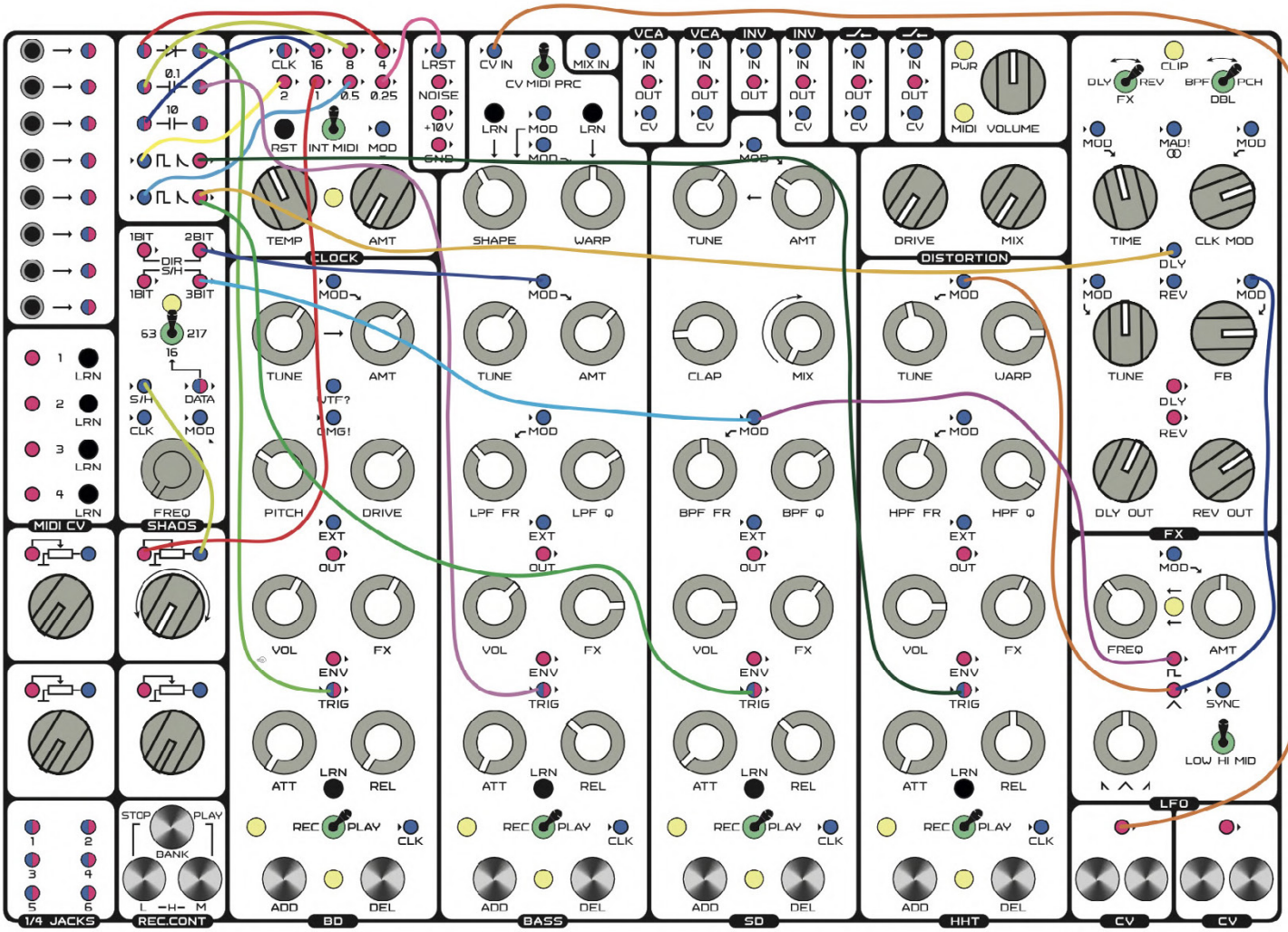
Ping the BASS filter, add HHTs and swelling BD/SD via LFO. Tight Delay with high Feedback for Karplus Strong effect. Shaos modifies the BASS Filter's frequency and modulates the internal clock.



Patch «Crazy Sidechain» by *ZEFEAR*
on.soundcloud.com/1qpkQ

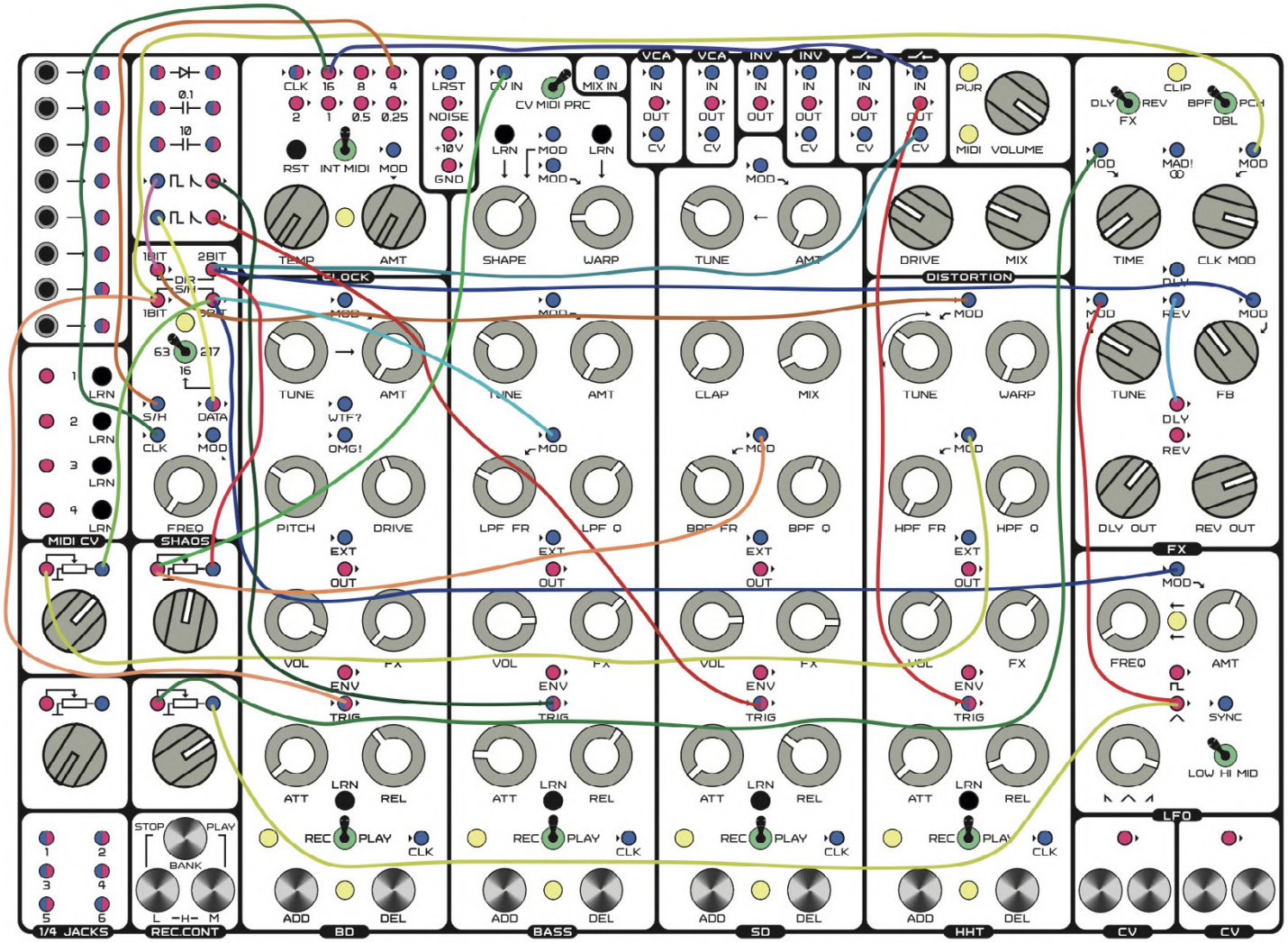
Groovy loop with punchy kick and extremely sidechained synth. Noisy, powerful and dirty. Great for techno, hardcore and much more.

Try to connect clock dividers 16 or 8 to TRIG IN of HHT to add an amazing hi-hat loop. Turn TUNE and WARP knobs of HHT to 12 o`clock, HPF FR, HPF Q and VOLUME to 3 o`clock, ATT and FX to minimum. Start with REL at 9 o`clock and turn it to get dynamic closed to open hi-hat.
Try to disconnect the cable from TRIG of BD to switch off the bassdrum.



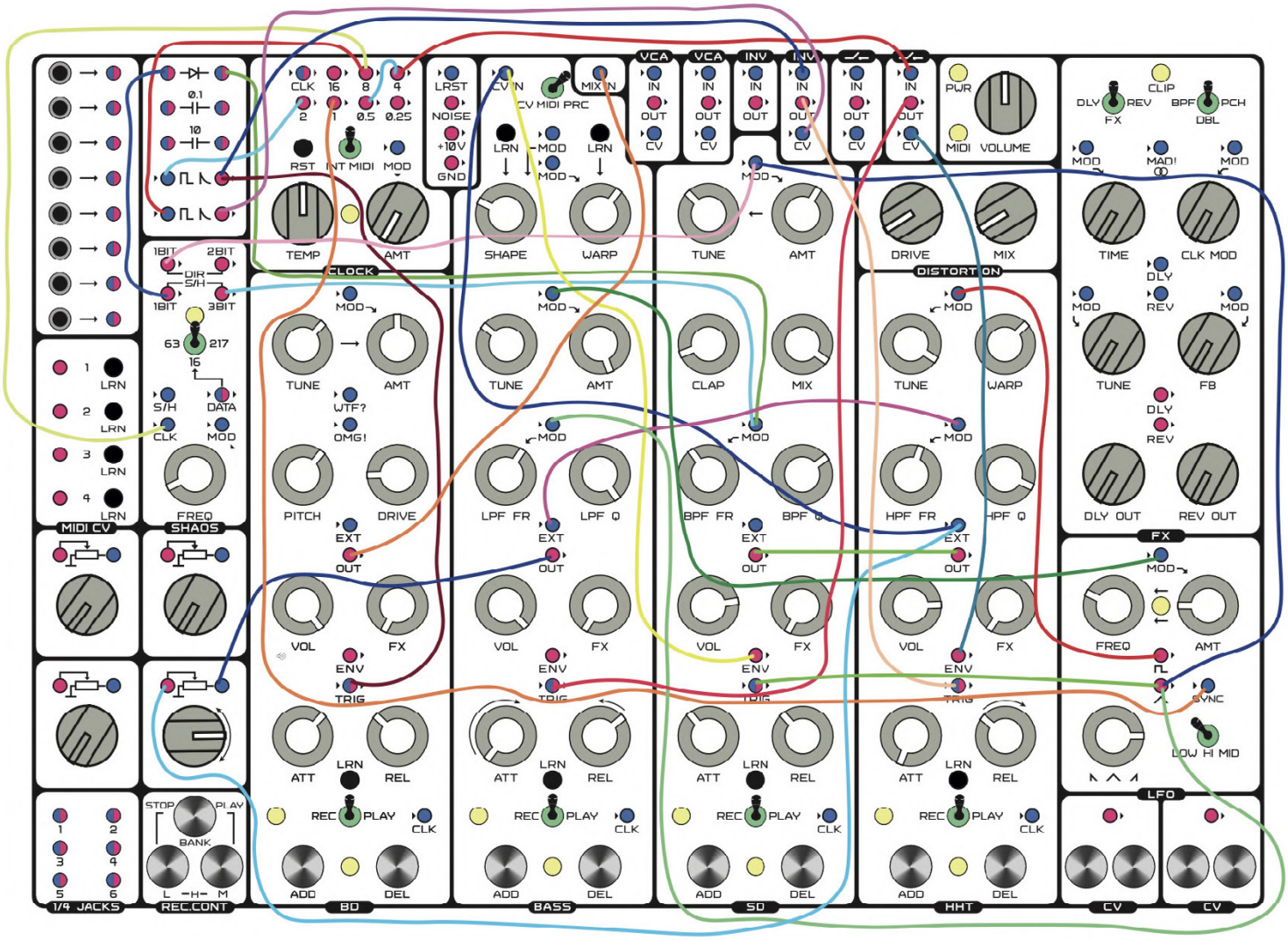
Patch «Jedi Rider» by *Dayflight*
on.soundcloud.com/2LzgJ

All triggered by clock dividers through utilities. Switch effects and twist knobs.



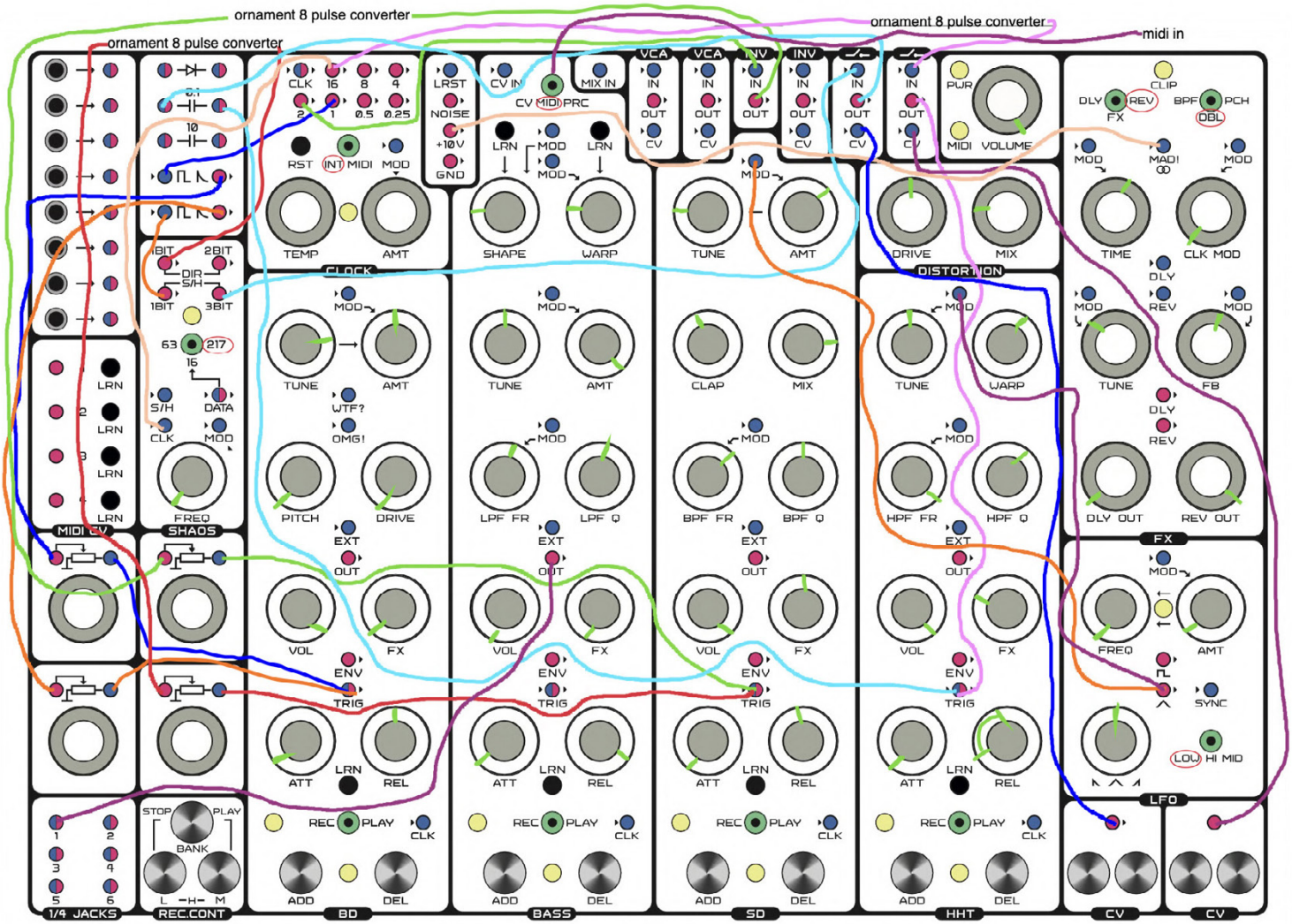
Patch «Reflection» by *Muh*

Fine tuning it and playing with parameters, it sounds like IDM.



Patch «Machine Elves III» by *Soma Love*
soundcloud.com/somalabsmusic/patch-machine-elves-iii-by-soma-love/s-G9fJBmzq1MH

Cool and Funky Groove for Pop music. Voices are triggered by clock dividers etc, so the pattern is self-contained. Mix and match parts by turning up ATTACK to mute channel, and mute or add Bass line as described below. Varying ATTENUATOR amount will change main voice (PERC) tuning, and shortening or adding to Decay of [BASS/PERC] Channel and [HH] channel adds dynamics. Bass part is added to Kick by turning [BD] Decay to FULL. To Drop out Bass and leave Kick part, reduce [BD] decay to 10:00.



Patch «3 Voice Drum Generator» by *Bombmotion*

youtu.be/3yrlxJdAUMc

youtu.be/SB2s8r3TLX4

Patch requires 3 x pulse converters found on Ornament 8.
This patch was designed to create a synchronized playable pseudo random drum generator for three voices. It can be readily used for genres like hip hop, techno, and electro. The drum part of the patch is controlled with the four attenuators and two pairs of pressure sensitive CV contacts on the P23, while the melodic part can be played with an external midi device like a keyboard.

The idea presented in this patch is that there are three fundamental rhythmic subdivisions that can be used to anchor the drum pattern in time: the 1 played by the BD, 2 and 4 played by SD, and 16ths played by HHT. Then, additional pseudo random notes and signals generated by the SHAOS module can be added to create new complex rhythms and dynamic patterns. Finally, if a desirable pattern is stumbled upon the SHAOS module can be 'locked' temporarily for sampling, looping, and other creative purposes.

Controls
Top Left Attenuator — Bass Drum 1 level
Bottom Left Attenuator — Bass Drum Ghost Note level

Top Right Attenuator — Snare Drum 2 & 4 level
Bottom Right Attenuator — Snare Drum Ghost Note level

Right CV Pressure Pad — Hi Hat 16ths level
Left CV Pressure Pad — Open Hi Hat and Dynamics control
SHAOS data switch — '16' position locks the pattern in a small length, '63' locks the pattern in medium length, and '217' is random

Perform by mixing the drum rhythms together using the attenuators and pressure pads while playing a melody with a midi device.

Bass Drum
1 pin > pulse converter > attenuator (top left) > BD trigger
SHAOS 1 bit S/H pin > pulse converter > attenuator (bottom left) > BD trigger

Bass
Midi Input
Midi CC control of Shape and Warp knobs
Output > #1 ¼" jack > external pedal FX

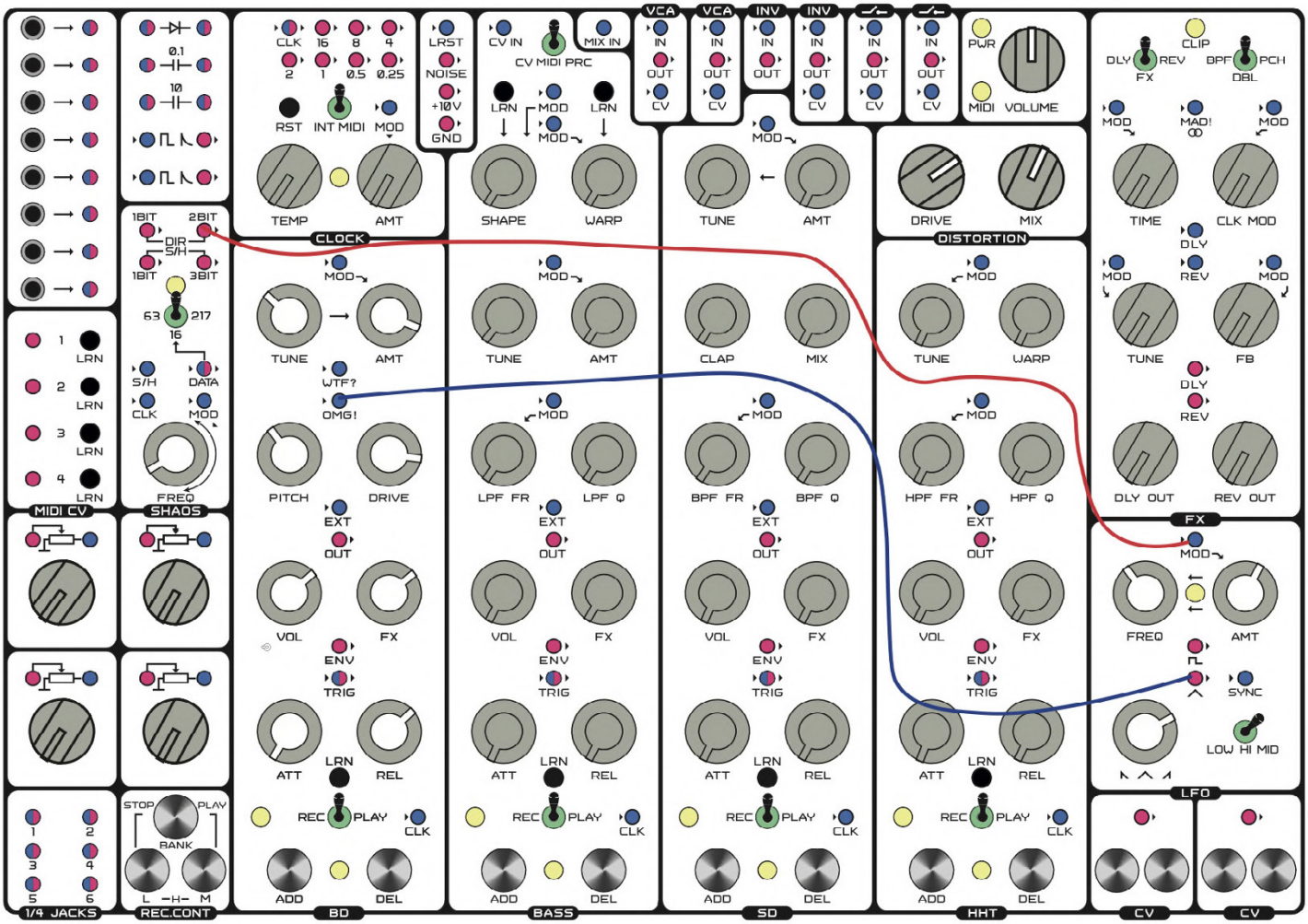
Snare Drum
2 pin > inverter > pulse converter > attenuator (top right) > SD trigger
SHAOS 1 bit DIR pin > pulse converter > attenuator (bottom right) > SD trigger

Hi Hat
16 pin > pulse converter > CV switch (> pressure contact controller) > HHT trigger
SHAOS 3 bit S/H pin > CV switch (> pressure contact controller) > 0.1 Capacitor > HHT trigger

Mod & Utility
16 pin > SHAOS clock
+10V pin > FX MAD! Pin

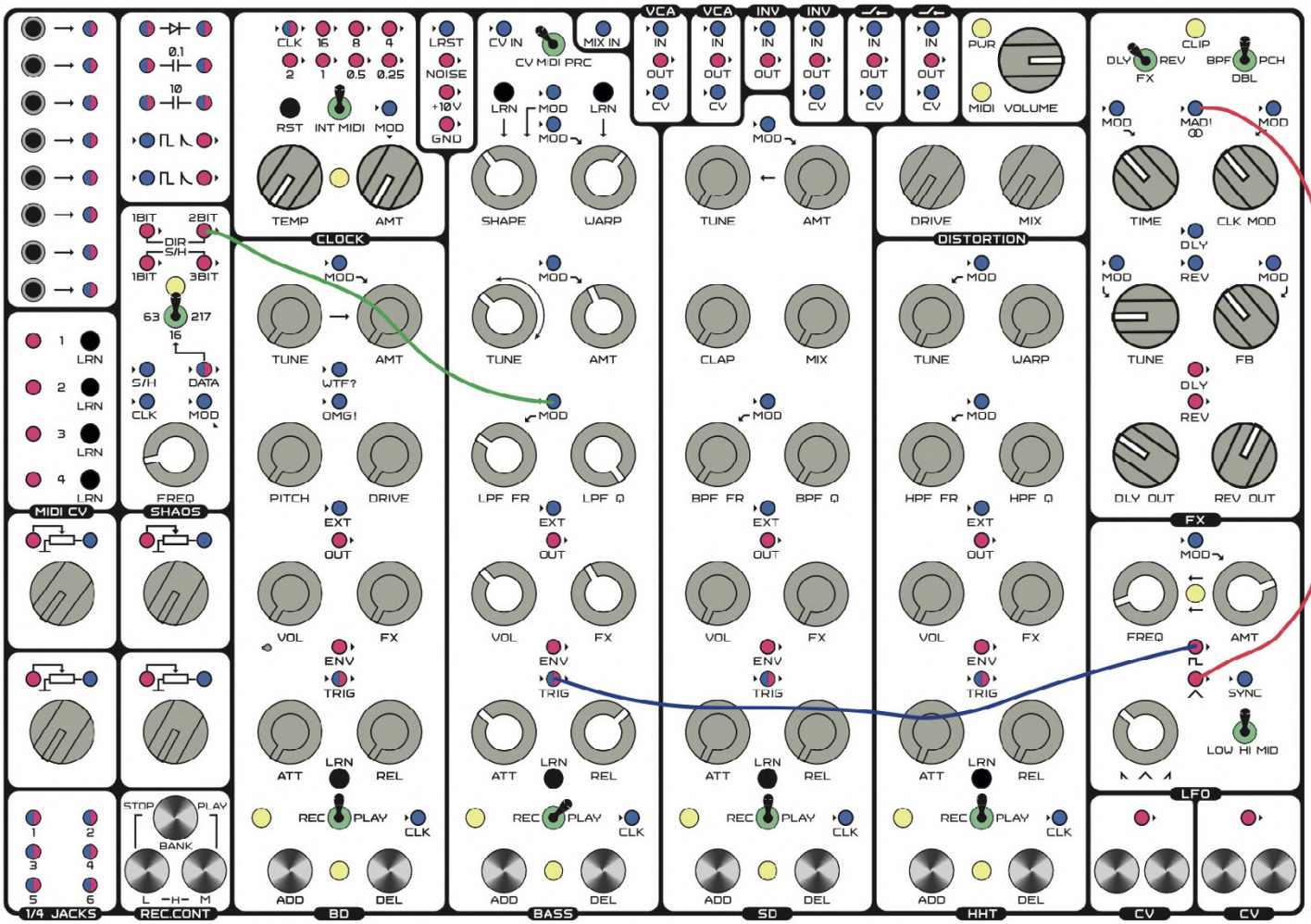
TRI LFO > SD Tune Mod
TRI LFO > HHT Tune Mod

OTHER PATCHES



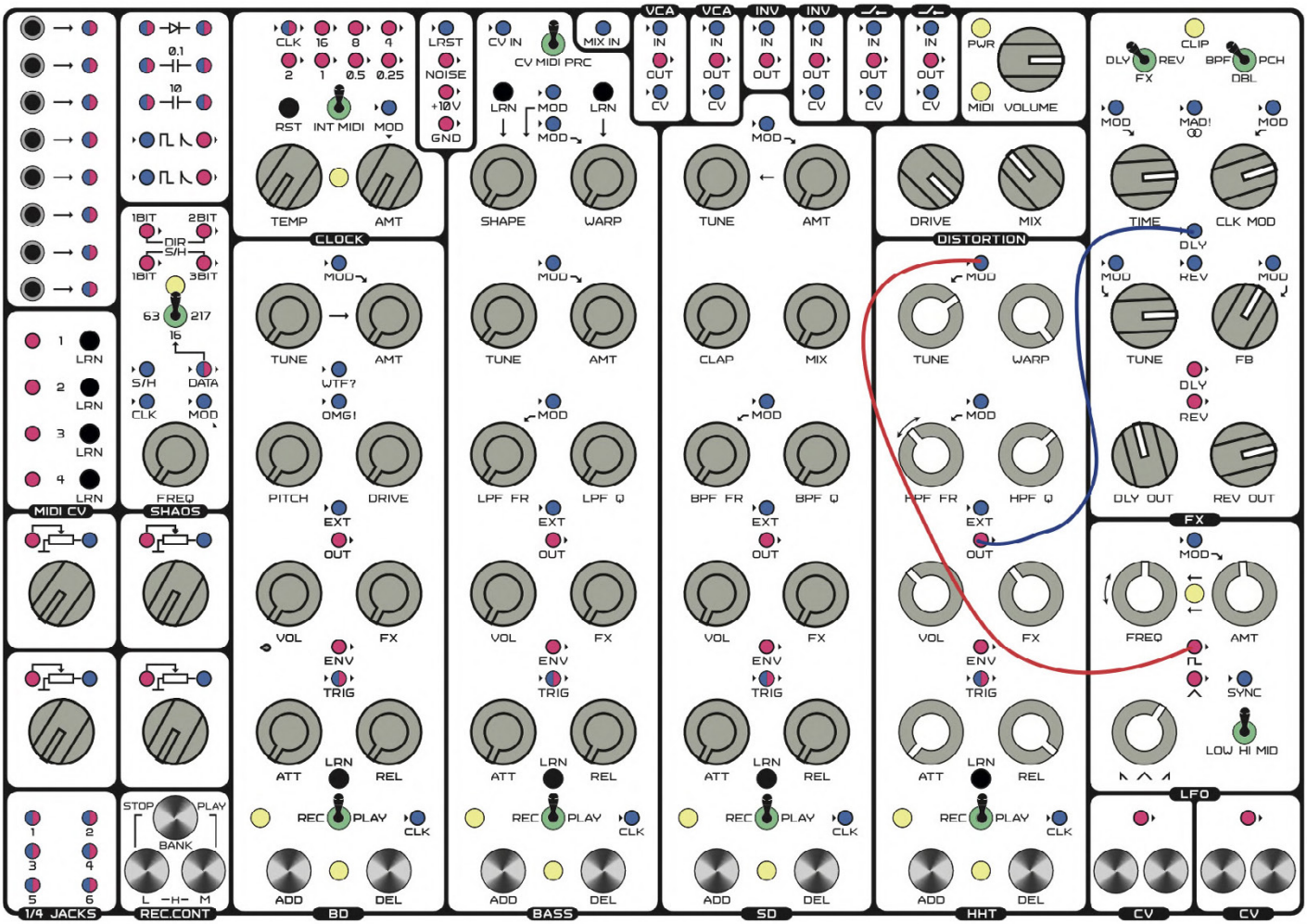
Patch «Bass Riding» by *Freddy Fresh*

- on.soundcloud.com/sqD84
- on.soundcloud.com/ZExLo
- on.soundcloud.com/sk7X7

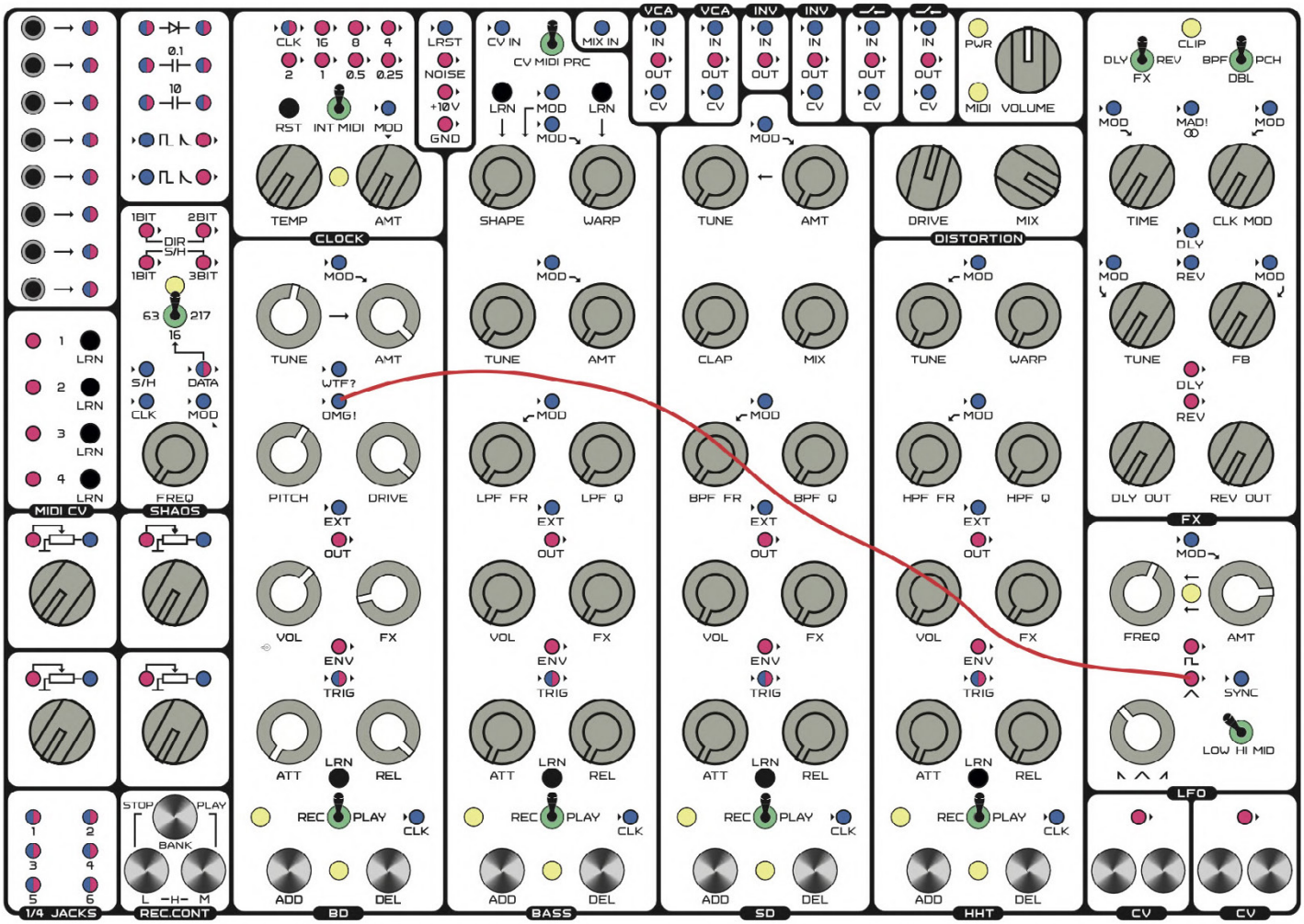


Patch «Gargoyle» by *Freddy Fresh*

- on.soundcloud.com/W9GhK
- on.soundcloud.com/Pr6Cy
- on.soundcloud.com/3z2XS



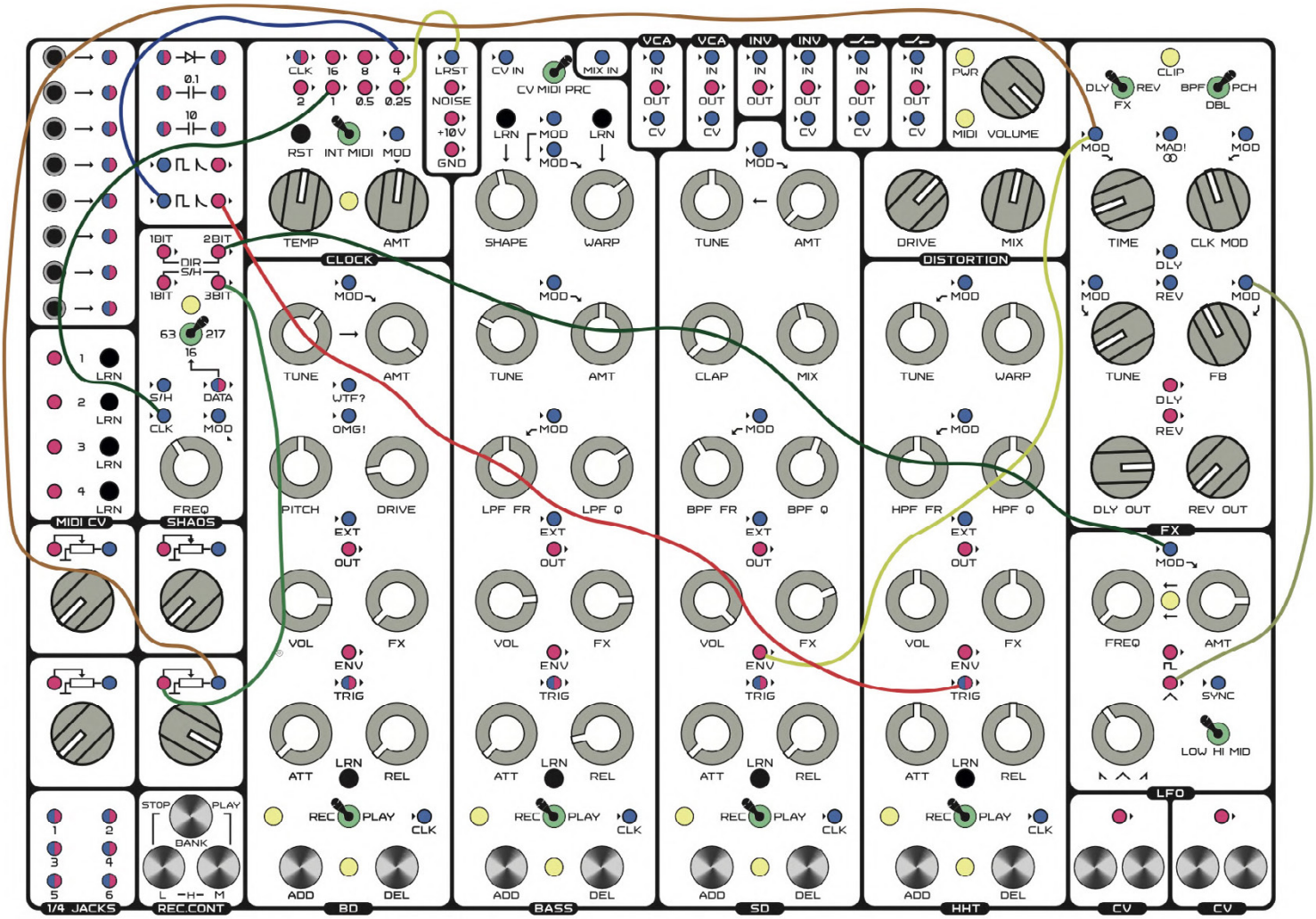
Patch «Scream motion» by *Freddy Fresh*
on.soundcloud.com/v4xnr



Patch «Wobble Bass» by *Freddy Fresh*

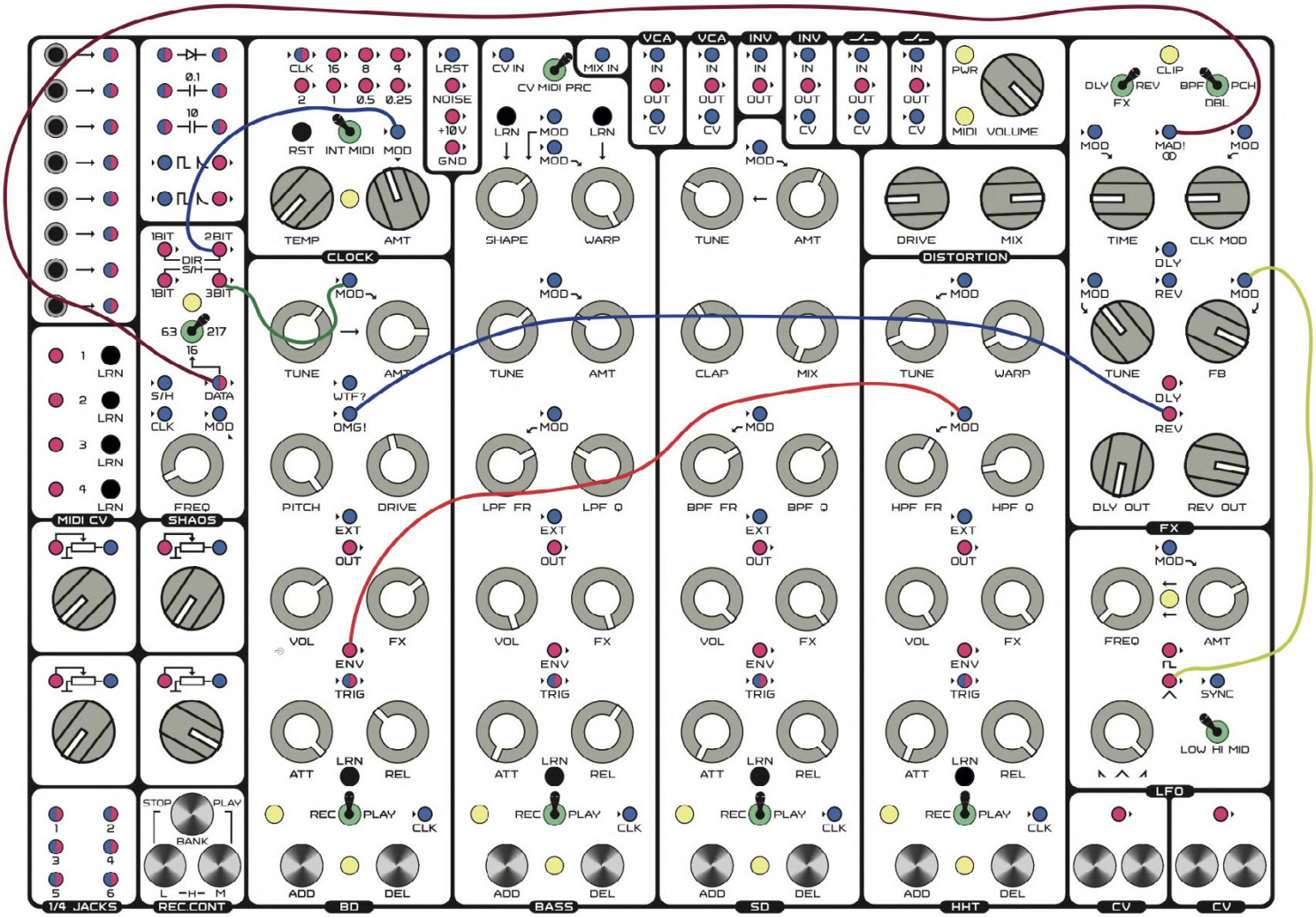
on.soundcloud.com/tfwS4

on.soundcloud.com/KoNN3



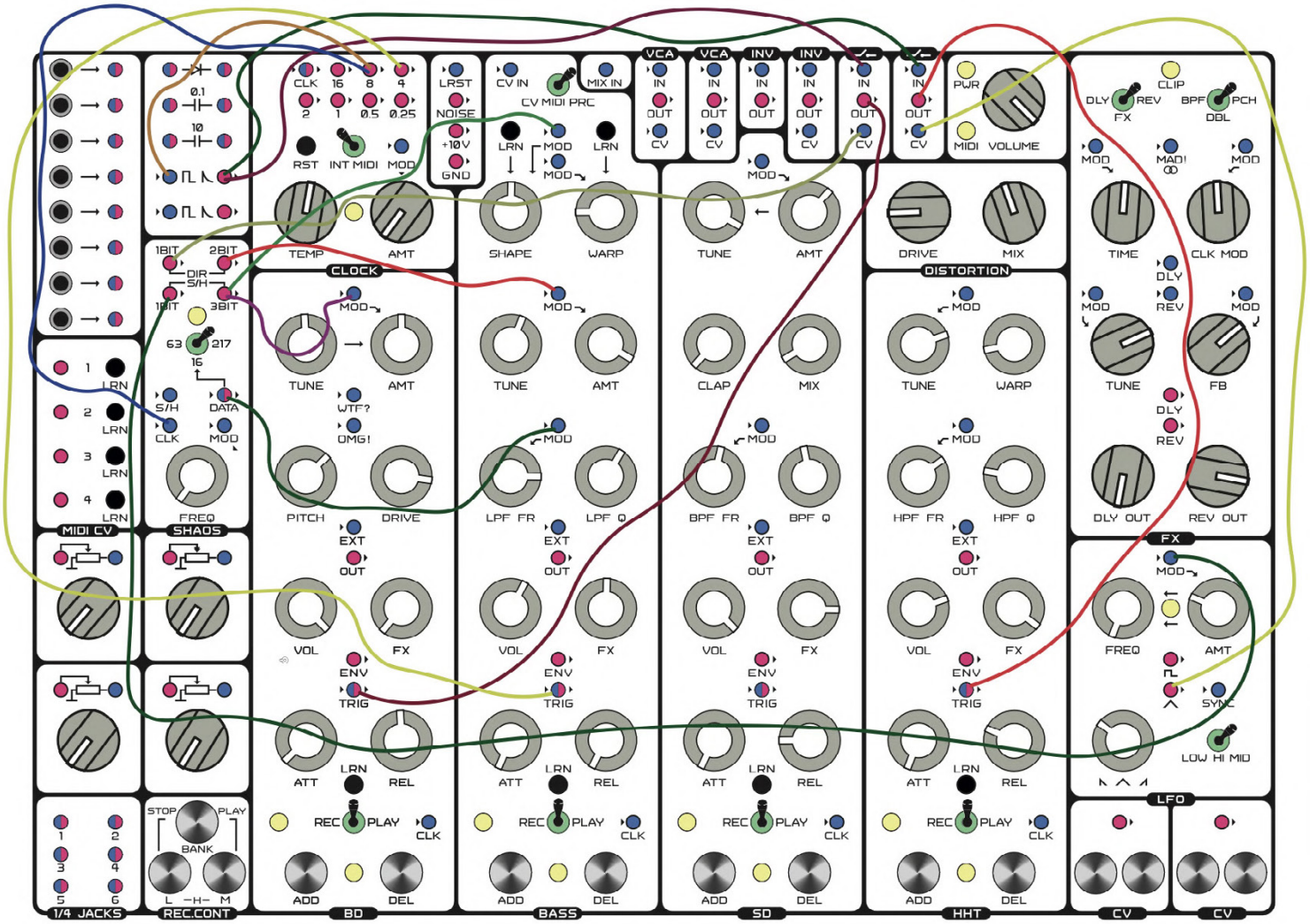
Patch by *Andrew Huang*

Heavy beats with modulated delay effects. Metronome triggers hi-hat: use sequencer for other channels.



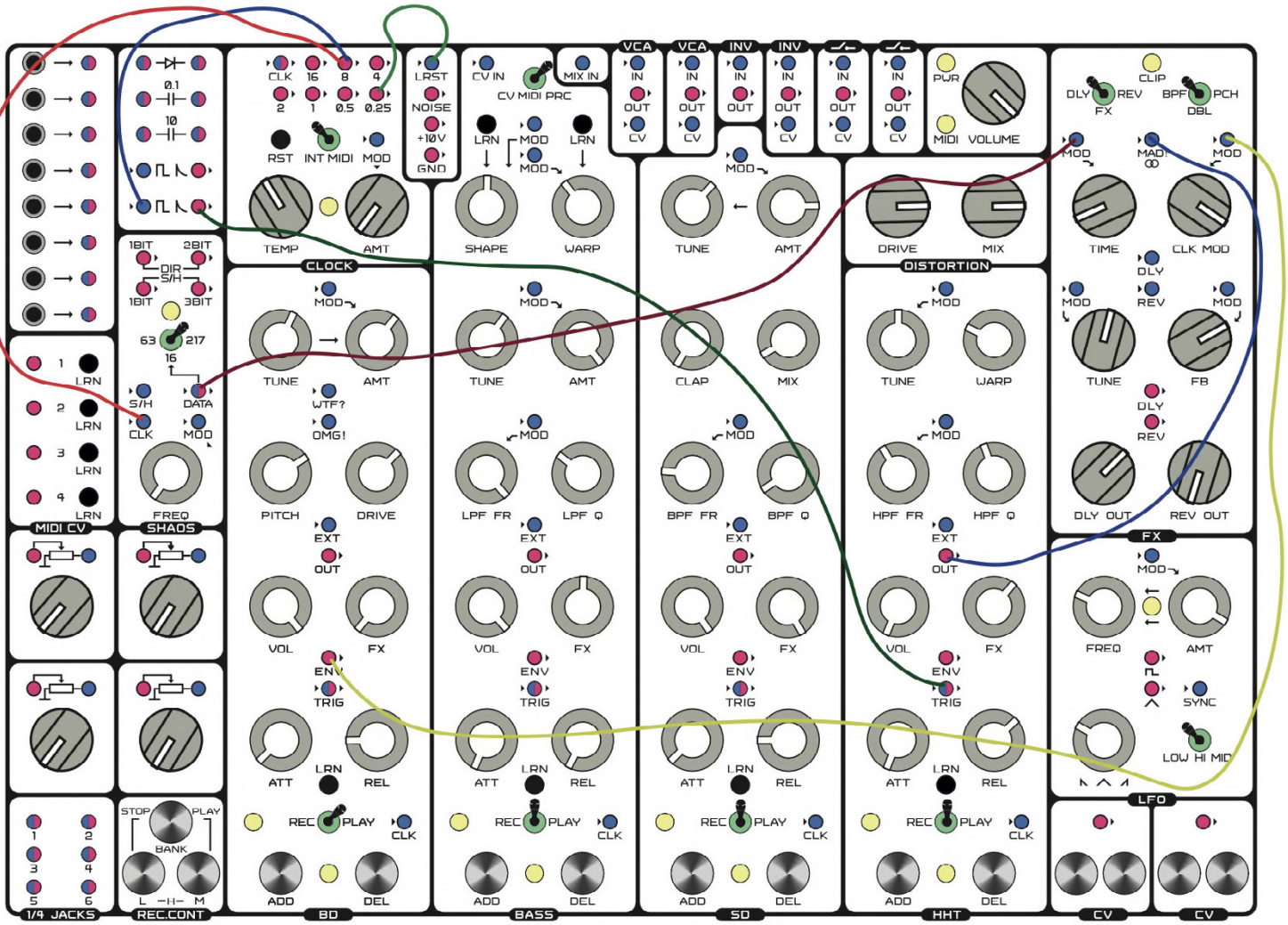
Patch by *Andrew Huang*

Arhythmic textural soundscape generator. Important for the hi-hat's «tune» setting to be just on the edge between sparse clicks and fully oscillating.



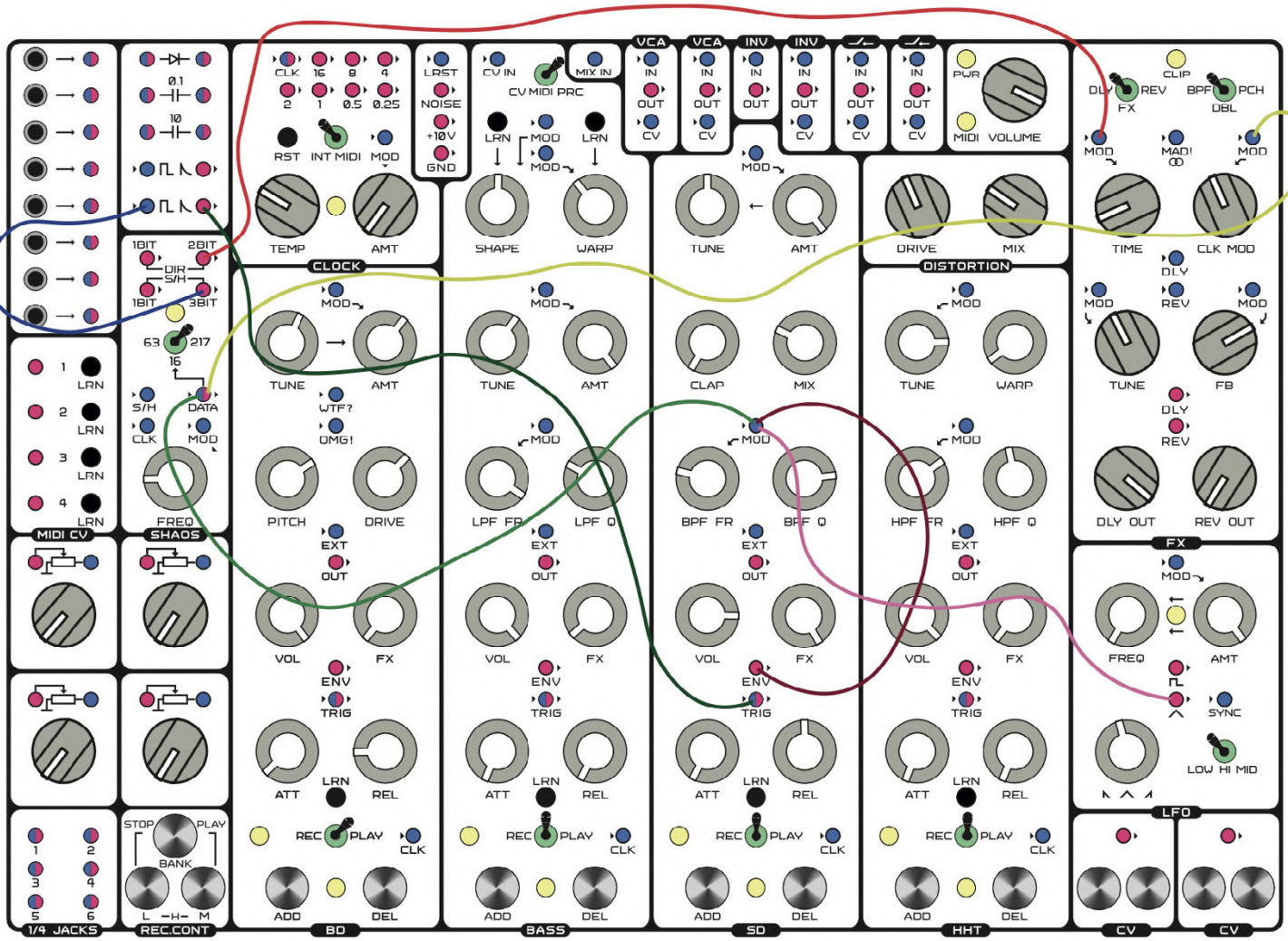
Patch by *Andrew Huang*

Rhythmic patch. BD and HHT are unpredictable because their triggers are modulated via Shaos. BASS channel in perc mode to add atmospheric effects — play reverse FX send by hand. Add a regular SD pattern using the sequencer to anchor the beat.



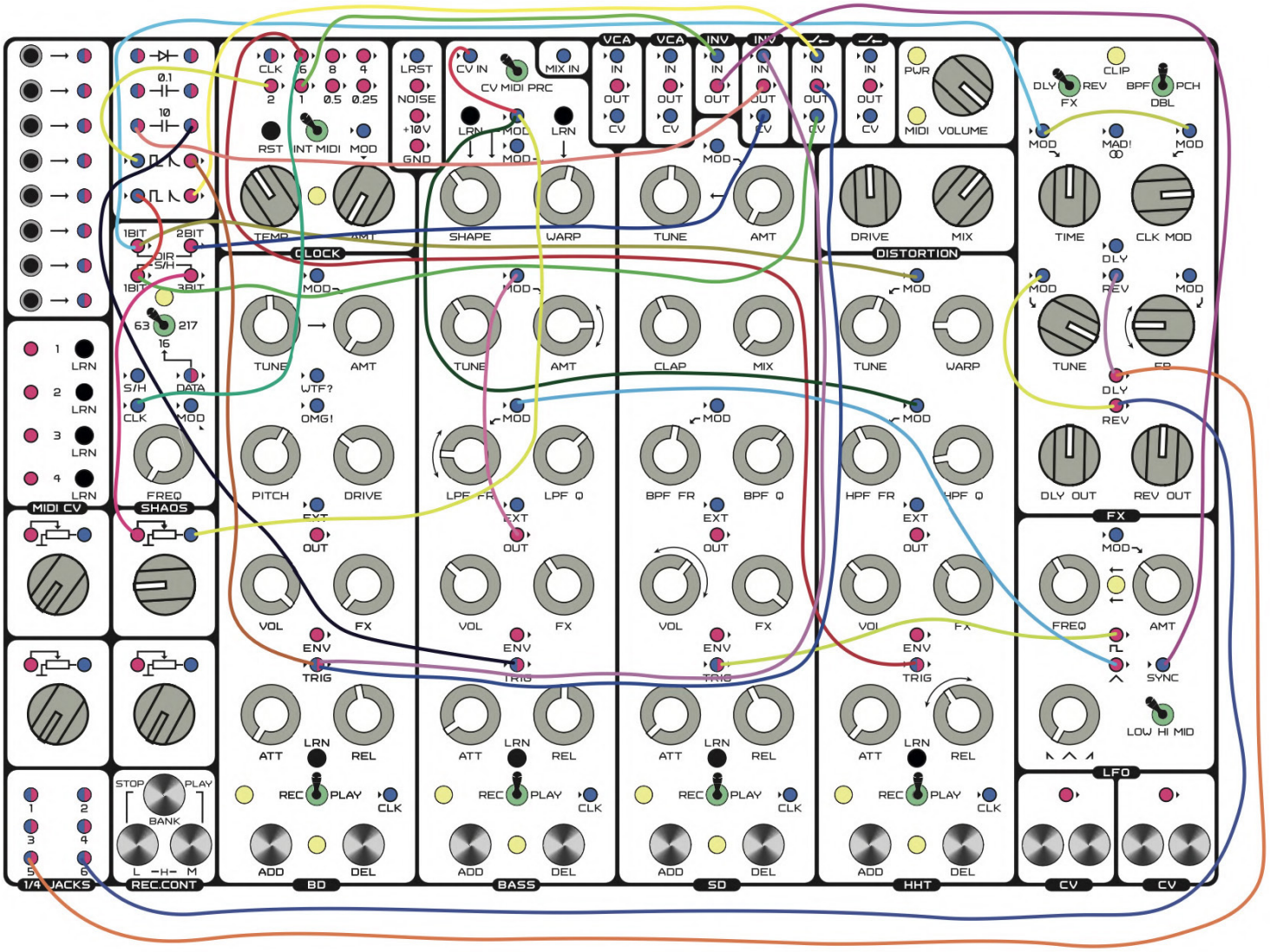
Patch by *Andrew Huang*

Metronome triggers hi-hat. Sequence a kick pattern to go with it, and those two channels modulate the delay. Experiment with delay tune, time and clk mod for different effects.



Patch by *Andrew Huang*

Using 3bit output as a trigger generator for the snare channel with high resonance, fed to the delay, for a variety of bubbly sounds.



Patch «Mico» by *TÆT*
youtu.be/WRCDvKH6eUU

The patch is completely standalone and doesn't use any external devices (except an external mixer for getting stereo FX). I think the hardest part is to make SD triggering in time using LFO's rectangle output.

BD
TRIG: 1. CLK2 → Gt to Trig(1) → BD TRIG
2. SHAOS S/H 1bit -> Gt to Trig(2) → SW1 → BD TRIG (SW1 CV also = S/H 1bit). Or just simpler: S/H 1bit → BD TRIG
3. BD TRIG is sent to BASS (see BASS)

BASS/PERC
TRIG: BD Trig → INV(CV) → Cap(10) → TRIG (it's ok without the cap)
INV(CV) CV = DIR 2bit
OUT → TUNE Mod
LPF Mod = LFO (Tri)
CV = SHAPE Mod = HHT HPF Mod = S/H 3bit → ATT
There're also some useful effects when you switch the CV/MIDI/PRC

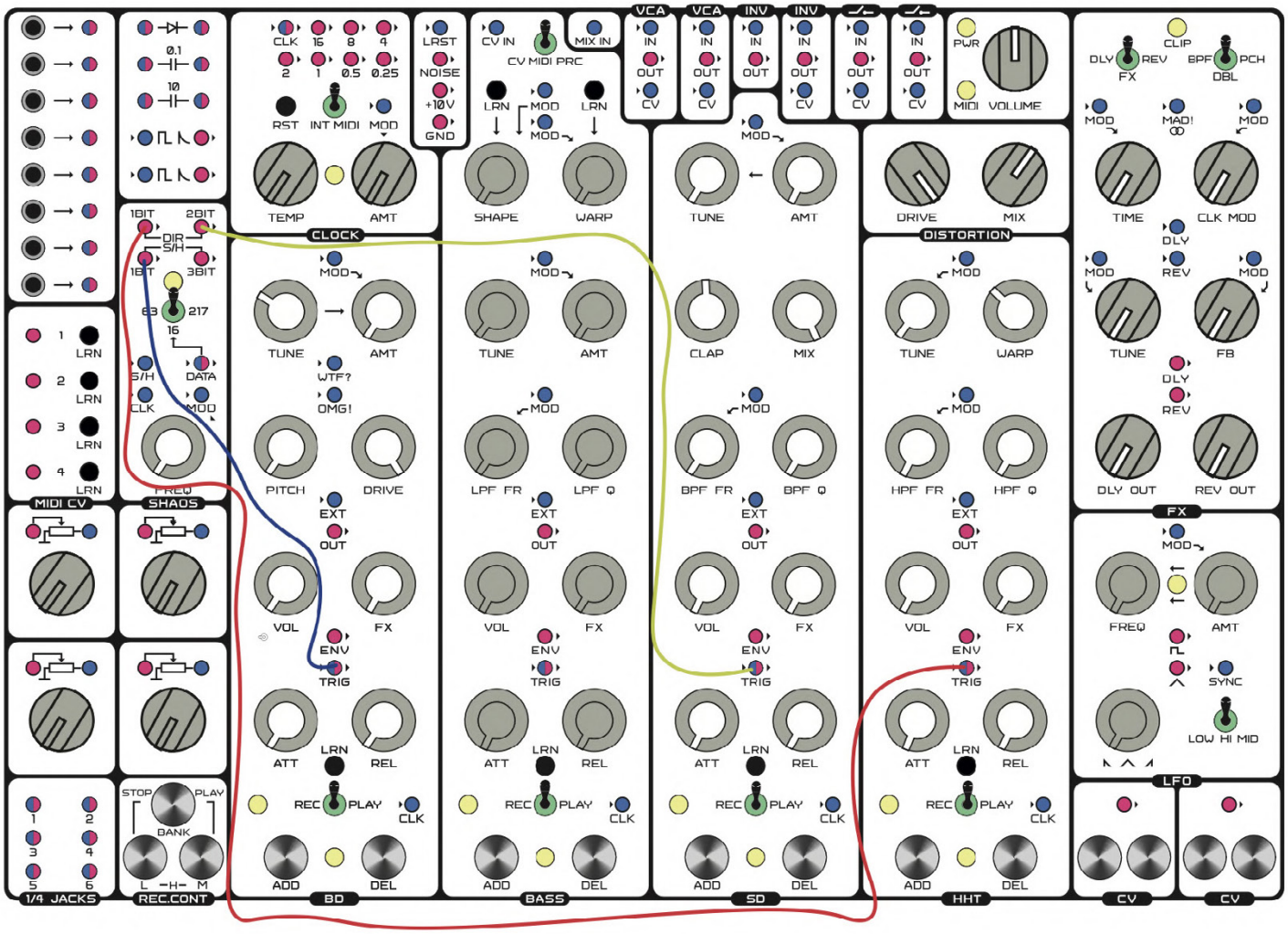
HHT
TRIG = CLK16
HPF Mod (= BASS Shape Mod = BASS CV) = S/H 3bit → ATT
TUNE Mod = DIR 1bit
SD
TRIG = LFO (Rect)

LFO
SYNC = CLK1 → INV
Low Switch Position
Tri → BASS LPF Mod
Rect → SD TRIG

FX
MAD! = 10V
TIME Mod = CLK Mod = DIR 1bit
DLY OUT →: REV IN
Left Out
REV OUT →: FX TUNE Mod
Right Out
(Left and Right Outputs mix with the Main Out externally)

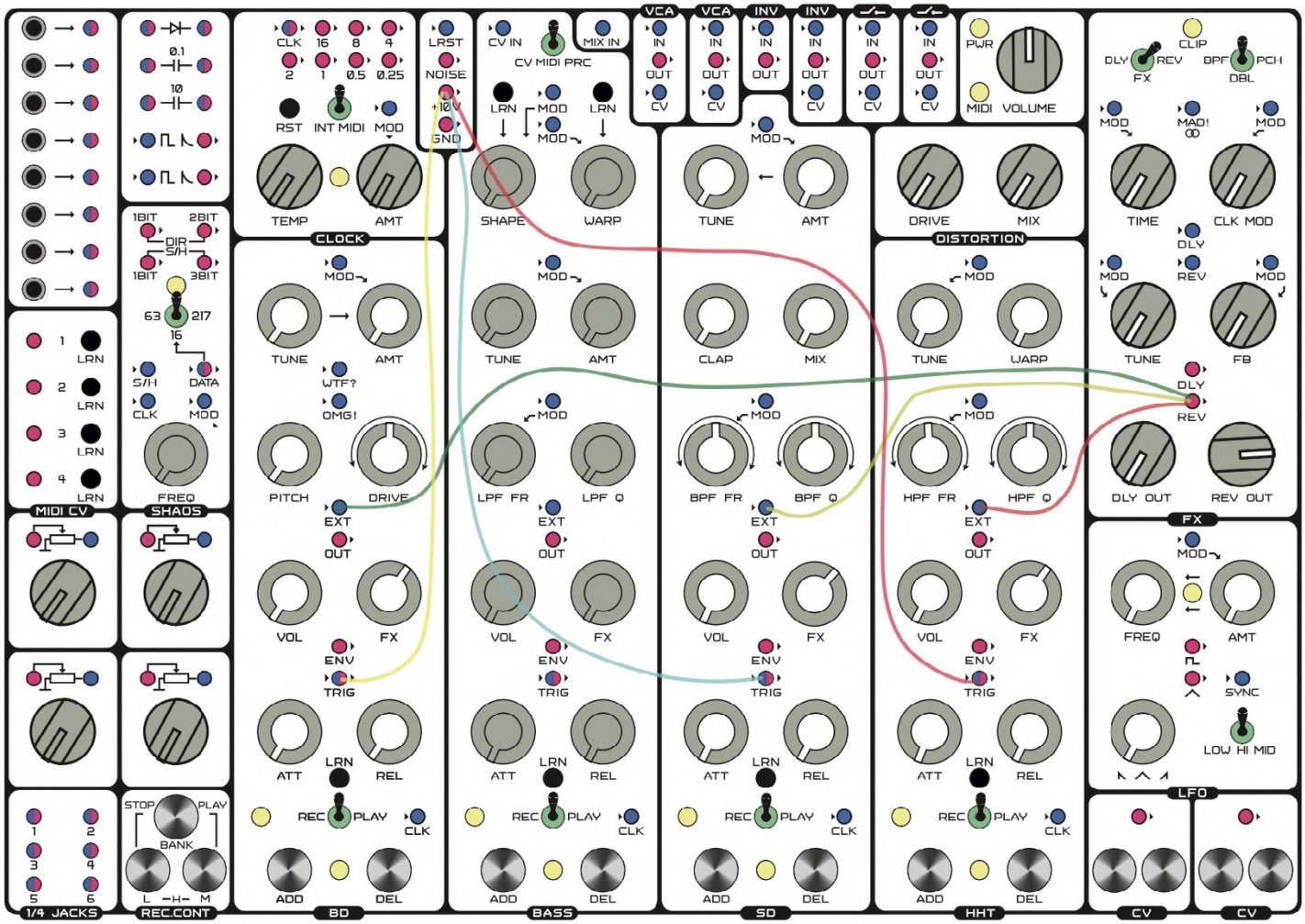
SHAOS *63*
CLK = CLK 16
S/H 1bit →: Gt to Trig → SW(CV) IN → BD TRIG
SW(CV) CV
S/H 3bit → ATT →: BASS CV
BASS SHAPE Mod
HHT HPF FR Mod
DIR 1bit →: FX Time Mod
FX CLK Mod
HHT TUNE Mod
DIR 2bit → INV CV

Please feel free to experiment with all parameters and sounds, I really hope it inspires you to discover some new music and sounds!



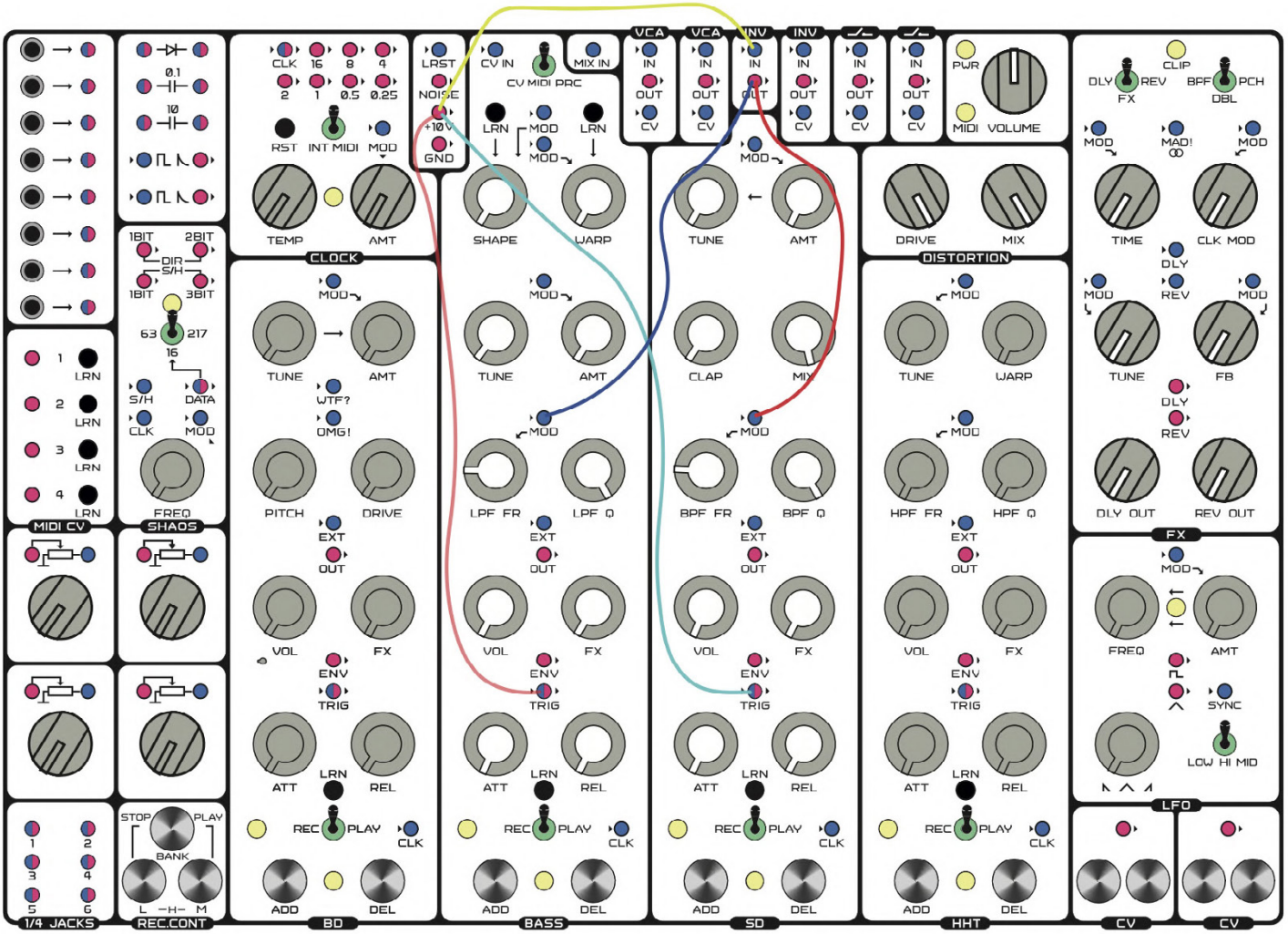
Patch «Sub-audible Noise» by *Aqeel Aadam*

One of the great pleasures of modular systems is treating voltage as noise and listening to the result. In this case, we're going to push our oscillators extremely low (to the point that they become sub-audible LFOs), and then use their respective "warp" or "drive" settings to bring them back into a range that we can hear. If you trigger your sounds with the semi-predictable Shaos module, you can start to get a clicky soundscape that sounds like a lightning storm gone wrong.



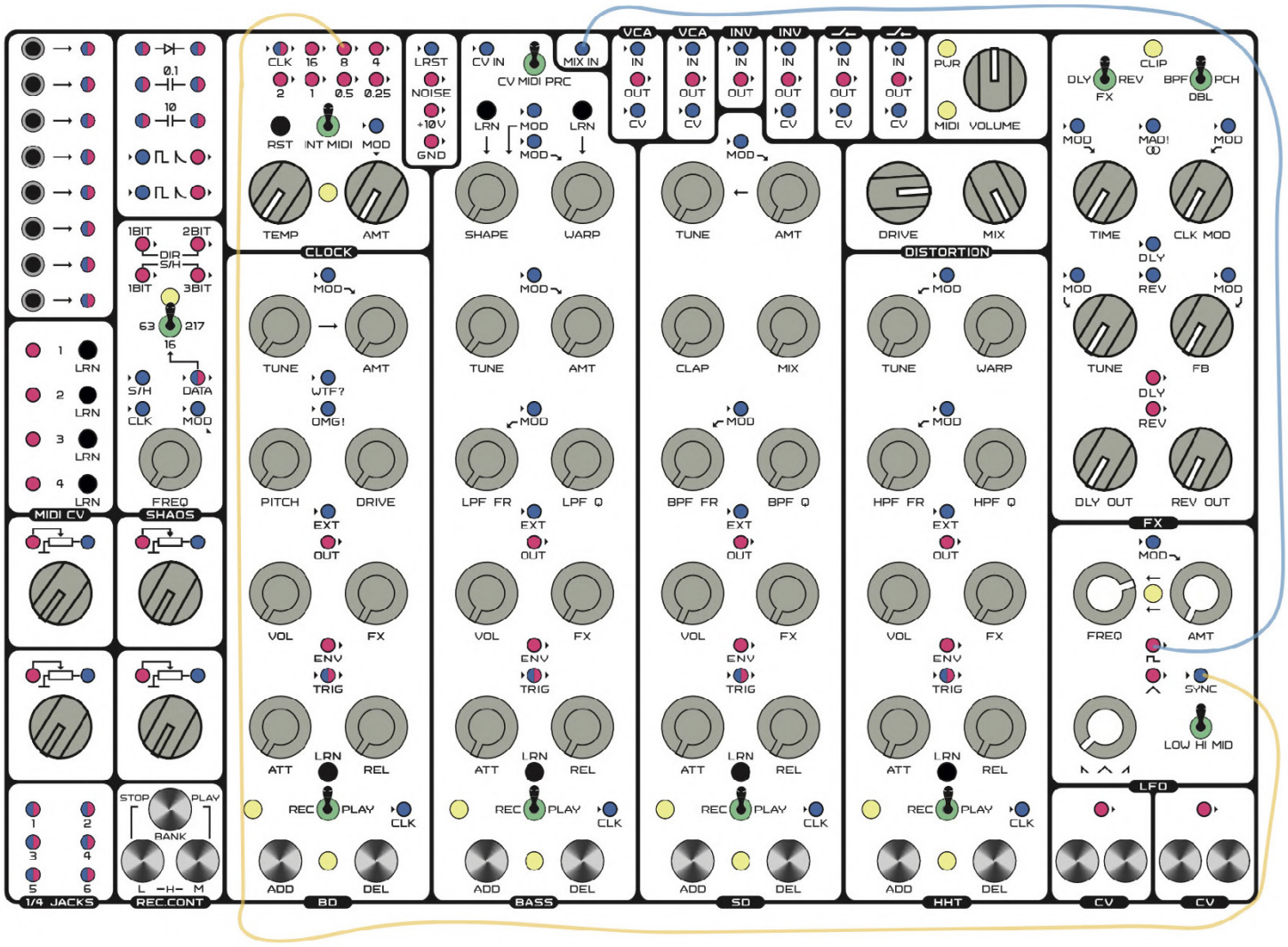
Patch «Feedback Observatory» by *Aqeel Aadam*

The first thing we do is use Pulsar's +10V signal to hold our drum channels open — whatever sounds you prefer. Then, patch the output of your FX channel back into the external input of each of your drum channels to create a nasty feedback loop (try this with both reverb and delay — reverb is pictured here). You can then start to perform the FX sends of your drum channels to fluidly move between the different timbres of feedback available to you.



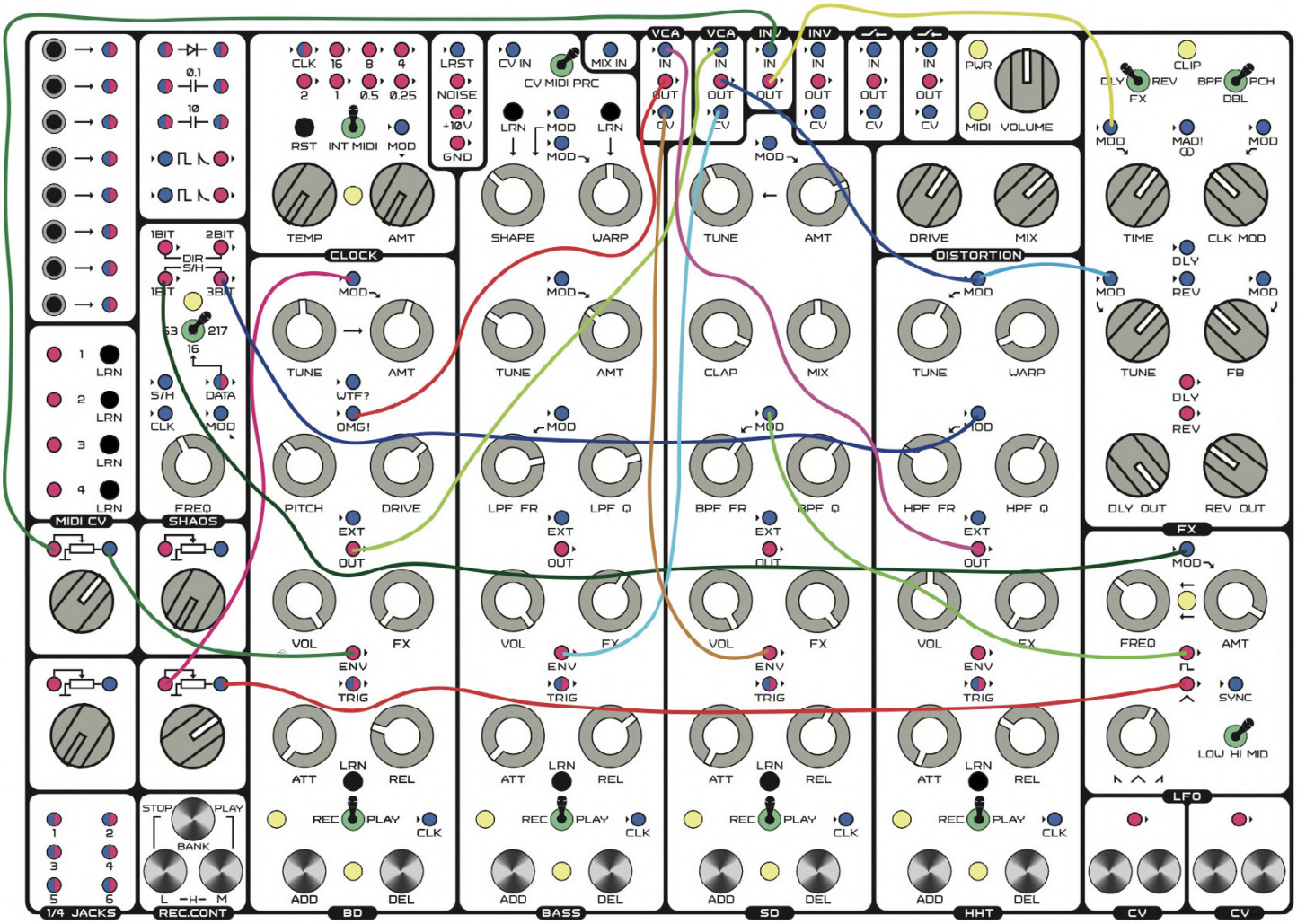
Patch «Rumbling Drone» by *Aqeel Aadam*

Letting the Pulsar's various filters self-oscillate is a fun way to mix in new tones that aren't immediately accessible. In this patch, we invert the +10V signal, and use it to push our self-oscillating filters just to the low, low frequency where they become audible. Crank the drive to help them sing, and consider mixing in a heavy bass drum to steal their room in the mix.



Patch «Listen to your El-FOs» by *Aqeel Aadam*

A simple patch with a simple principle—treating your LFO as audio, by patching it into the external "Mix in". This serves a dual purpose—first, the hard-edge of the LFO produces a harsh click (which is right at home with the Pulsar's usual sounds), and secondly, the LFO will steal headroom from the rest of your sounds and force them to duck. Make sure to crank the drive, and try clocking your LFO to get a rhythmic effect complementing the rest of your beat.



Patch «SLUDGE BAIT» by *BLUSH RESPONSE*
youtu.be/REzW8Hxh1QI

Continuously morphing drums that modulate each other and produce interesting changes on the effects sends. Sequenced from the Erica Synths drum sequencer + Mystic circuits IDUM in my video.

HHT Out > Vca 1 in
VCA 1 out > Kick OMG
VCA 1 CV < SD Env

SHAOS 3bit > HH Filter CV
SHAOS 1bit > LFO Mod in

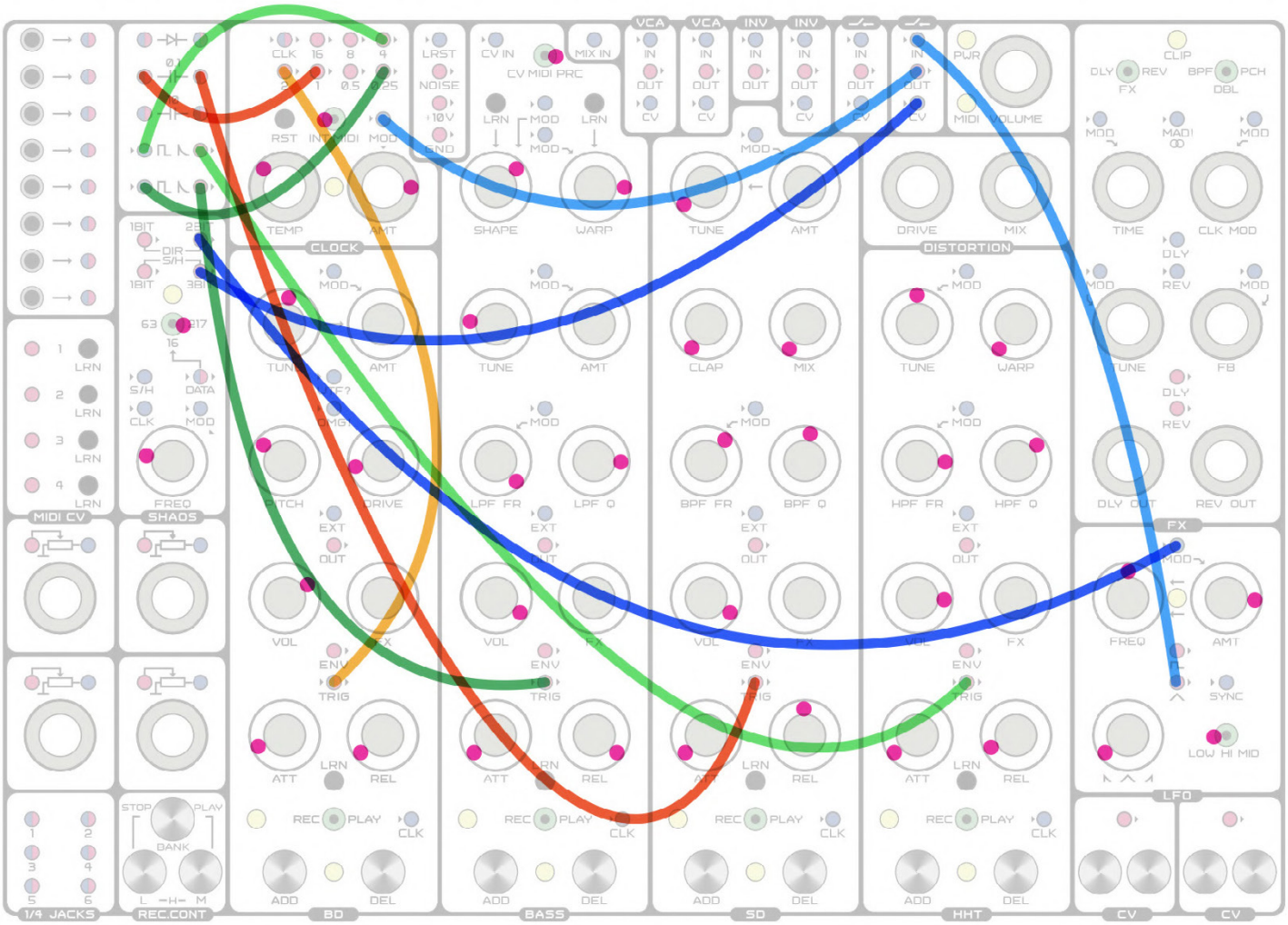
BD out > VCA 2 In
VCA 2 Out > HHT Tune Mod
VCA 2 Out > FX Tune Mod
VCA 2 CV — Bass Env

Bass in PRC mode
SHAOS at 217
LFO at Mid

LFO pulse out > SD Filter CV
LFO Triangle out > Att 4 In
ATT 4 out > BD Pitch Mod in

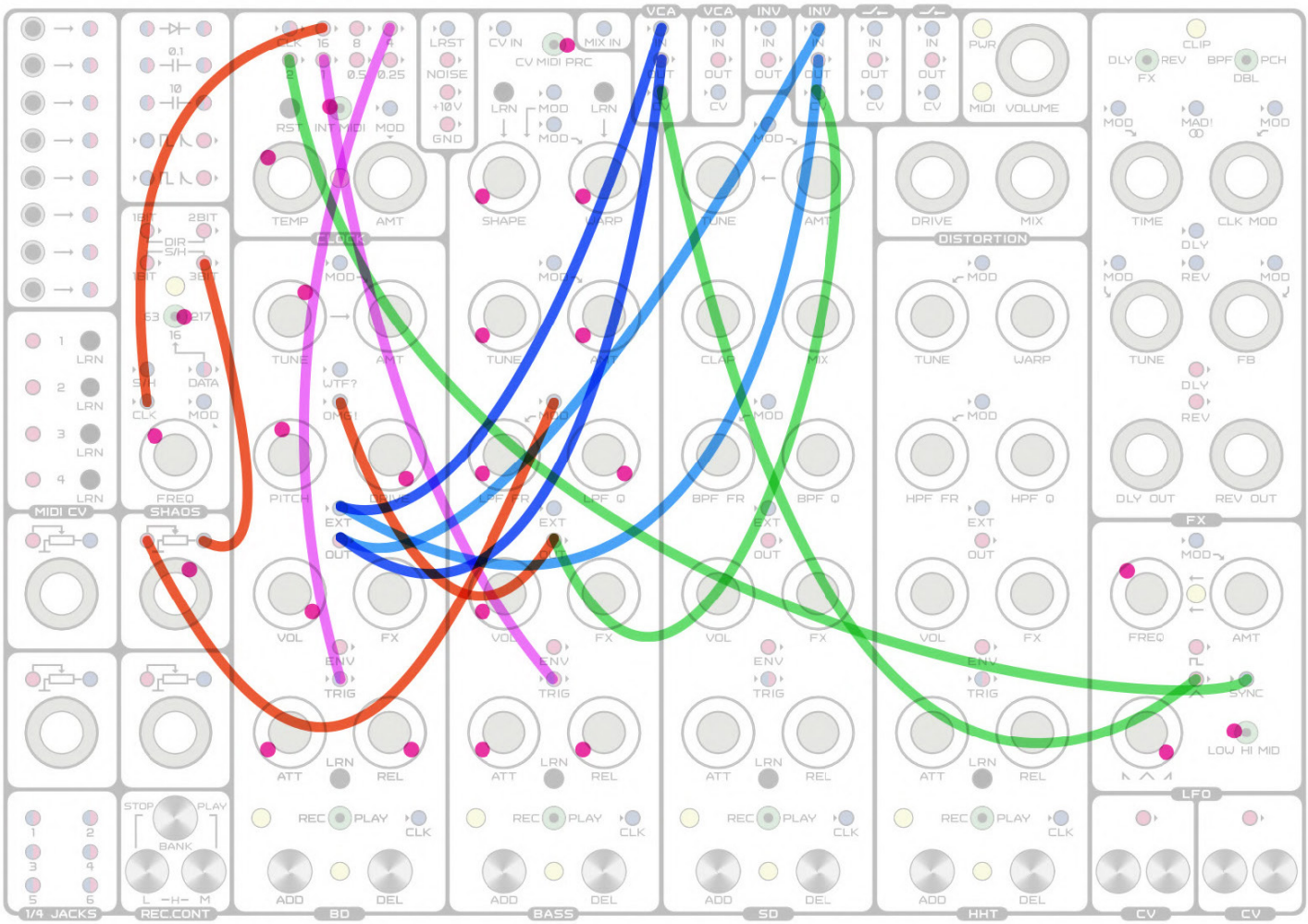
BD Env out > Att 1 In
Att 1 Out > Inv 1 In
Inv 1 Out > FX Time Mod in

FX In delay mode
PCH On



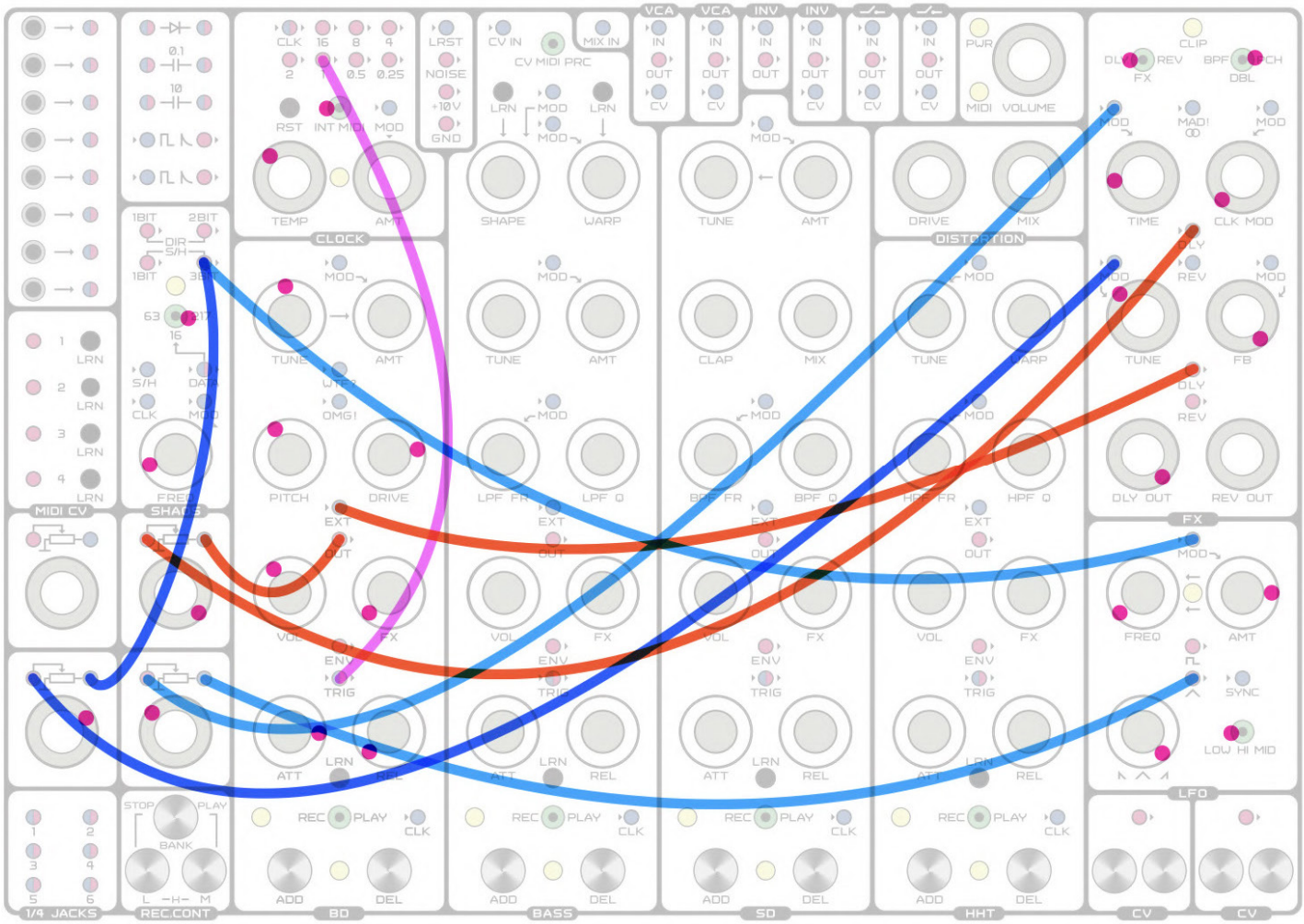
Patch «Stumbling Beats» by *attowatt*

Modulating the clock speed via the LFO in combination with Switch and Shaos. Adjust Clock TEMP, Clock Modulation AMT, LFO FREQ and Shaos FREQ to taste. Settings on the four sound generators are just exemplary.



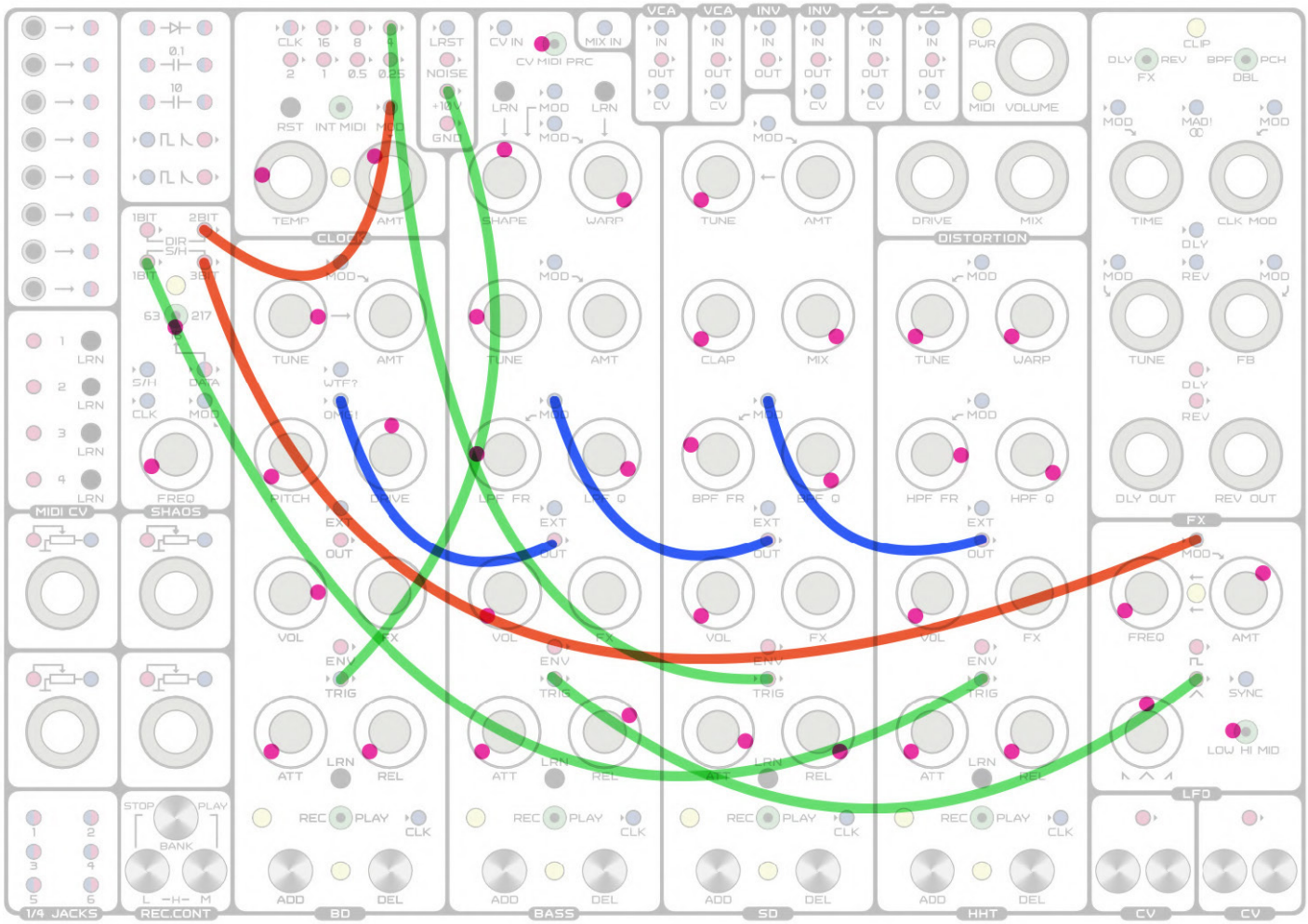
Patch «Broken Kick» by *attowatt*

Feeding BD back into itself—twice—using BASS and LFO to control the amount of feedback. Adjust attenuator and LFO speed to taste.



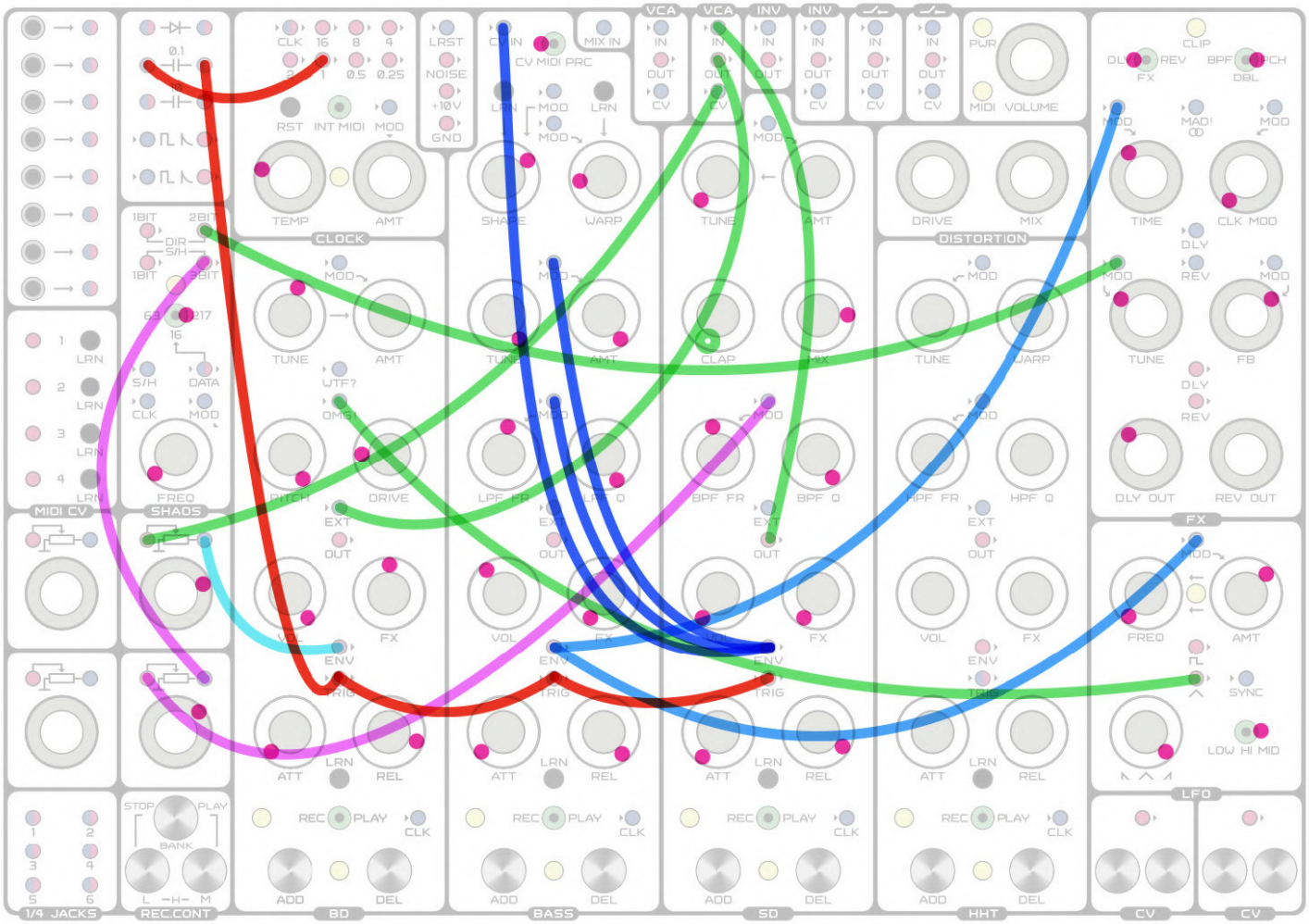
Patch «Podrace» by *attowatt*

Feeding the delay output through BD back into itself, modulating delay TIME and TUNE. Adjust both attenuators to taste.



Patch «Triple FM» by *attowatt*

HHT modulating SD modulating BASS modulating BD. Finding the sweet spot for each filter frequency (LPF FR, BPF FR and HPF FR) is key for this patch and might need some experimentation and fine adjustment.



Patch «Envelope Bang» by *attowatt*

One big bang with lots of envelopes firing. Set the REL time of BD, BASS and SD to taste.